

NY CARLSBERG GLYPTOTEK: ANCIENT SCULPTURE . 1951

# NY CARLSBERG GLYPTOTEK



## ANCIENT SCULPTURE

A 300/POU

BU DE BORDEAUX



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FREDERIK POULSEN

CATALOGUE OF  
ANCIENT SCULPTURE  
IN THE  
NY CARLSBERG GLYPTOTEK

COPENHAGEN 1951

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- CENTRE  
PIERRE PARIS  
II. E. 19  
BORDEAUX III

CATALOGUE OF  
ANCIENT SCULPTURE  
IN THE  
PUBLISHED AT THE EXPENSE OF  
THE NY CARLSBERG FOUNDATION

NY CARLSBERG GYPTOTEK  
NIELSEN & L. DICKE (M. SIMMELKIER)  
KØBENHAVN

## PREFACE

Carl Jacobsen's "Fortegnelse over de antike Kunstværker" (List of the Antique Works of Art) in the Ny Carlsberg Glyptotek was published in 1906, with a second edition in 1907. That list, brought up to date by a "Tillæg til Katalog over Ny Carlsberg Glyptoteks antike Kunstværker" (Supplement to the Catalogue of the Ny Carlsberg Glyptotek's Antique Works of Art) by Frederik Poulsen, the first edition of which was published in 1914, the second in 1925, has ever since been the only complete guide to those who wished to study the Glyptotek's very considerable collection of antiquities<sup>1</sup>). In his Preface to that catalogue Carl Jacobsen says, very modestly, that without scientific pretensions it aims merely at providing brief particulars of some of the exhibits, and those who would know more are referred to Paul Arndt's large publication in French. "La Glyptothèque Ny Carlsberg". Actually, Carl Jacobsen's "List" contained no small measure of scientific matter, some of it imparted to him by the many eminent people who helped him to purchase the works; the rest was the result of that zealous connoisseur's own observations in books and in the course of his travels. When we remember how occupied he was by his other activities, his attainments in the fields of archaeology and art history were astonishing in both compass and depth, especially within the sphere of antique portraiture, and out of them he created a guide which even experts held in esteem. However, a catalogue which had satisfied every scientific requirement in 1907 would be obsolete now, more than forty years afterwards, so radical have developments been, so great have been additions to the material of classical archaeology.

This present new catalogue, which was published in Danish in 1940 and now appears in English, is therefore intended to replace Carl Jacobsen's and to last for some time into the future; but in order not to bring about hopeless confusion in consultation and quotation, the entirely revised text of this catalogue retains the old numerical arrangement, which has become still more firmly established by the Glyptotek's "Billedtavler" and "Tillæg til Bil-

<sup>1</sup>) Selected works in the collection have been dealt with by Georg Lippold: *Antike Skulpturen der Glyptothek Ny Carlsberg*, Leipzig 1924, by Frederik Poulsen: *Græske Originalskulpturer*, Copenhagen 1934, and by Otto Brendel and Frederik Poulsen in several issues of *Arndt-Amelung: Einzelaufnahmen antiker Skulpturen*.



ledtavlér", volumes of plates which are now in wide use, especially abroad. This was all the easier, because Carl Jacobsen had grouped the great Greco-Roman sculpture material not chronologically but objectively, this important section being arranged alphabetically and according to subject, beginning with Aphrodite and ending with Zeus. Greek portraiture is grouped under the letter P. But in the next and equally important section, embracing the Roman portraits, the material is grouped chronologically.

It is undeniable, of course, that time has disclosed certain weaknesses in both methods, and that here and there a work has got into the wrong niche owing to errors of identification or dating. Some of the more important faulty placings will be singled out below; those who wish to do so can orientate themselves in *realia* by consulting the index at the back of the catalogue.

No. 78 is not Apollo, but a female head. No. 79 a: The appellation Apollo is uncertain. Nos. 113-114 is no athlete, but a discobolus, 124 no bacchante but a male, dancing figure. Neither No. 141 or No. 142 is definitely Demeter; the former may be a portrait statue. No. 146 is not Diomedes. Nos. 147 a and 151 are more probably Hermes than Dionysus. The old names for Nos. 149, 150 and 152 are also uncertain or incorrect. No. 158 is Pan, not Dionysus. No. 244 "Hades" is not certain. Nos. 246-247 may be other goddesses than Hera. No. 262 is not a Heracles. No. 271: the name Hermes is only correct if the lower part of the figure is the original one. No. 278 is Africa, not Isis, 285 is a satyr, not a centaur, 297 and 298 are goddesses, not mortal women. No. 301 is a caryatid, as is 286. No. 303 is a young man, not a woman. No. 304 is a Niobid(?). No. 319 is Leda, like 336, not "a woman". No. 319 a is a female head, formerly illustrated as No. 365 a and called "youth". No. 325 is a male figure, not a female. No. 329 is probably a portrait. No. 335 is a fountain figure, not Leda, 352 is Heracles, not a young man, 362 is Meleager, not a young man, No. 363 is Hermes, not a young man, 370 a satyr, not an elderly man, 388 a warrior, not Menelaos. No. 397 is not necessarily Narcissus. No. 459 is rather a Roman than a Greek portrait. No. 463 is undoubtedly a Roman and does not belong to the Greek portrait group. No. 478 is an Eros, not a satyr.

In the English translation the confusion becomes worse when, for example, a "boy" comes under D (boy being "Dreng" in Danish). Here "Billedtavler" and the index must help to put the reader right.

As was stated above, the Roman portrait heads and busts are arranged chronologically; but with the knowledge gained in recent years of the development of Roman portraiture it may now be held that not a few of the datings are erroneous. It is not particularly confusing if Late-Republican heads are mixed up with heads of the time of Augustus, but 568, 570 a, 573, 574, 578, 586, a, 599 and 599 a belong, not to Republican days but to those of Tiberius or Claudius. Nos. 580, 590 and 596 a are Neronian, 572, 575 and 583 of Flavian days, 567 Trajanic, whereas they are all listed under the Republic. No. 653 is called "youthful Nero", but it is Flavian in time, and 654, shown as Otho, is actually Late-Roman, of the time of the emperor Constantine. On the other hand, 655 is incorrectly called Galba, whereas its place is among the Augustine portraits. No. 658 is placed with the Flavian portraits though it is of Hadrian's time. No. 680 a appears among the portraits from Hadrian days, but is really of the Constantine period. No. 734 is also 4th century A. D., whereas 735 and 736 are Hadrianic. Nos. 747, 748 and 756 represent the same person and should not be separated, and the same holds good of 745, 746 and 759. No. 753, dating from the time of Caracalla, is placed in much later surroundings, as is also the case with 755, 756 a, 763, 764 and 769.

The sarcophagus fragment No. 832 a has strayed among the ancient Christian sarcophagi. It is pagan.

Nos. 839 to 876 and the small bronzes have been given new numbers, as they are not illustrated in "Billedtavler" or in "Tillæg til Billedtavler" and therefore were free of restriction.

The Glyptotek has published a "2. Tillæg til Billedtavler" (Second Plate Supplement) in conjunction with this new catalogue, including in it all works not previously shown in the plate volumes.

The purpose of this English edition is to remedy the incongruity, one which unfortunately has persisted for many years, that there has been no catalogue in any of the principal languages for the most important part of Carl Jacobsen's large collection.

Whereas Carl Jacobsen's list also included the Glyptotek's antique terracotta figures, and Frederik Poulsen's Supplementary Catalogue of 1925 contained a short enumeration of the small collection of Greek vases, the present catalogue is confined solely to the antique sculptures, including the large and the small bronzes, as well as mosaics, paintings and the architectural fragments. A



special catalogue of the Greek and Roman terracottas of the Glyptotek has been published by Dr. Vagn Poulsen.<sup>2)</sup>

As to the subject-matter of the catalogue, the purpose was to combine the needs of the public for clear and complete information with the consideration due to students who might wish to have references to the voluminous scientific literature, so that they may pursue their studies of types or problems. I deplore the fact that notes inserted in the text make its reading somewhat tedious, but a repetition of the various problems together with references down among the notes would have occupied too much space.

I have tried to make up for the textual dryness by frequent citations from antique sources, gathered in the course of many years' wide reading of Greek and Latin writers. I have aimed at letting the Ancients speak for themselves, where that was possible, instead of the usual hand-book wisdom, as for instance in the narration of the myths that form the subject-matter of the pictures on the sarcophagi.

The catalogue, both the Danish and the English editions, and the books of plates, have been printed at the expense of the Ny Carlsberg Foundation. For the large grants made for this purpose the Glyptotek and the author of the catalogue extend their deep-felt thanks to the Trustees of the Foundation.

In the writing of the text I have had the benefit of expert assistance in the gathering and arrangement of the material and in the proof-reading. First and foremost the present director of the Glyptotek, Dr. Vagn Poulsen, whose solid erudition has left its mark on almost every page and in cases out of number has led to more definite identifications than I had arrived at by my own resources. Dr. Vagn Poulsen has also compiled the Index and assisted me with the proofs. In the section on the ancient-oriental works of art, I have enjoyed the help of Mr. Otto Koefoed-Petersen, M. A. Finally, I must thank Professor P. J. Riis for his careful examination and dating of the architectural fragments, and Professor O. E. Ravn for deciphering the texts of the Assyrian reliefs. The English translation is the work of Mr. W. E. Calvert, who has also assisted in the proof-reading.

<sup>2)</sup> Vagn Poulsen: *Catalogue des terres cuites Grecques et Romaines*. Publications de la Glyptothèque Ny Carlsberg No. 2. Copenhagen 1949.

## CARL JACOBSEN AND THE GLYPTOTEK'S ANTIQUE COLLECTION<sup>1)</sup>

At the Paris sale of the collection of the archaeologist Olivier Rayet in 1879, Carl Jacobsen (1842—1914) bought the magnificent archaic-Greek man's head in marble which was long his only antiquity of any value (No. 11) and whose picture therefore justly—as the ancestor of the Glyptotek—adorns the wrapper of this catalogue. The year 1883 saw the acquisition of the Casali sarcophagus (No. 778).

In 1887 Jacobsen travelled to Rome and Greece, and on that journey embarked unaided on the acquisition of antique sculptures; forgeries were palmed off on him, and he paid exorbitantly for the few genuine pieces. Only those who have seen the antique collection at Lowther Castle in Westmoreland, formed in the 'sixties of last century by the Earl of Lonsdale, and surely the most horrible hotch-potch of genuine and false to be found anywhere, can imagine what the Glyptotek would have been had Jacobsen not sought expert advice and by that means become an experienced collector himself. But it was actually in 1887 that he came into contact with the eminent German archaeologist Wolfgang Helbig in Rome, a man who subsequently became his trusty counsellor in all his purchases; he it was who at once prevailed upon the Danish Maecenas to acquire Count Tyszkiewicz's large collection, in which the Roman portrait busts especially were of high rank. From the correspondence it is evident that Helbig worked long for Carl Jacobsen without dreaming that he was a brewer. "Sie sagen mir, dass Sie zunächst Bierbrauer sind. Das muss aber ein vorzügliches Bier sein, das Sie brauen". The compliment was reciprocated by the forwarding of a cask of beer, and the subject of the following letters is its slow progress to Rome.

As from 1893 Jacobsen was also associated with the German archaeologist and art dealer Paul Arndt in Munich, and somewhat later with two German scholars and dealers living in Rome, Hart-

<sup>1)</sup> Carl Jacobsen himself has described his collector activities in the book: *Ny Carlsberg. Glyptoteks Tilblivelse*. Copenhagen 1906.

wig and Pollak. Beyond question, the period 1887 to 1897 was the one in which the Glyptotek's collection of antiquities grew most rapidly. In his enjoyable book: "Le memorie di un antiquario" (Milan 1935) the Roman dealer Augusto Iandolo drew an intimate picture of life in his profession in the Rome of the days when Jacobsen was such a large buyer, and many of the dealers mentioned in this catalogue's notes on the acquisition of the specimens are flesh-and-blood characters in Iandolo's book. There were, for instance, Augusto Alberici and Attilio Simonetti, both painters originally, the latter indeed an artist of quality and at the same time a fine connoisseur of antiques. In the great carnivals at Rome Simonetti, who in time became a man of large possessions, appeared as a knight in armour, Alberici filling the role of the obese and drunken emperor Vitellius. With these two became associated the bluff and estimable Giuseppe Sangiorgi, and at Florence Stefano Bardini, who at the end of his life was able to bequeath a whole museum to his native town. One leader of the Rome art market at that time was the grotesque Checco Martinetti, who supplied Copenhagen, Berlin, Boston and New York with antiques and, though wealthy, always acted the poor man, usually wearing a woollen jersey, underpants, a rag about his throat and a dust-coat slung about his shoulders. He was a veritable Falstaff in bulk, with an enormous grizzled moustache and a voice like an echo from a vault. Forty years after his death he caused a sensation in Mussolini's Rome, for during the demolition of the house on the Via Alessandrina where he used to live, the workmen found a hoard of gold coins spanning from Roman days to the present, bricked into a wall, and one of his heirs discovered a similar gold treasure in the arm of a cast of Myron's discobolus. But as long as he lived Sor Checco incessantly bewailed the unprofitableness of the business in antiques.

Paul Arndt, whose share in the growth of the collection is visualized throughout the notes by the expression: "acquired via Munich", covered an extensive territory, from Asia Minor and Greece to Spain, and in 1898 he was partly instrumental in the acquisition of the large Despuig collection from Raxa, on Mallorca<sup>2)</sup>.

Two Rome dealers who maintained their connection with the Glyptotek even after Jacobsen's death, were big Alfredo Barsanti

<sup>2)</sup> See Fr. Poulsen: Sculptures antiques de musées de province espagnols, p. 24 seqq.

on the Via Sistina, and lovable "old Iandolo" on the Via del Babuino, whose sons have since carried the great business on. Although the prices of antiques, and of works of art on the whole, were ludicrously low then compared with nowadays, almost the whole of this circle of helpers and dealers made massive fortunes; however, much of that money has since been lost, particularly during the German inflation. Wealth is transient, art intransient.

Right up to the year 1901 Carl Jacobsen made all his purchases for the Glyptotek in his own name out of his income from the brewery; but in 1902 he established the Ny Carlsberg Foundation, a sister-fund to the old Carlsberg Foundation, which his father, J. C. Jacobsen, has established for the benefit of science. Thereafter, both while the founder lived and after his death, it was with money from this new foundation, the purpose of which was to encourage art and the art studies in Denmark, that new acquisitions for the Glyptotek were paid for<sup>3)</sup>.

Originally, Carl Jacobsen's collections were housed in a small museum that had been built off his home out at the breweries in Valby and opened to the public in 1882. In the spring of 1897 the modern collection was transferred to the newly erected Glyptotek building in Vestre Boulevard (now Dantes Plads) in Copenhagen, whereas the antiques remained out at Valby for some years. It was only in 1906 that the building designed by Kampmann behind the modern section — both put up with the aid of contributions from the State and the City Corporation — was ready to receive the collections from Egypt, Greece, Rome and Etruria into the rooms where they then found their permanent place. In the arrangement of these collections invaluable aid was given by the then keeper Th. Oppermann and the custodian A. Larsen.

Carl Jacobsen's ambition was to rouse and educate the Danish nation by means of his museum of good foreign art. He felt himself to be a herald of art in an era which had lost touch with the greatness of the Ancients, and therefore, art pedagogue as he was, he took a keen interest in 1910 in the instructive work which began with the conducted tours through the Glyptotek; in the beautiful Festival Hall he often arranged evening lectures by scholars, sometimes Danish, sometimes foreign and specially invited for the purpose. These activities have been continued since his death, and in addition there has come a Reference

<sup>3)</sup> Ny Carlsbergfondet og dets Virksomhed 1902—27. Copenhagen 1927.

Library, open to all art students and permitting of a fruitful interchange under the study of originals and the appurtenant literature.

The voluminous collections of letters between Carl Jacobsen and Helbig, Arndt, Pollak and others should some day be published, or, if not published, at any rate embodied into a full exposition of the genesis of the Glyptotek and the growth of the collections under Carl Jacobsen<sup>4</sup>). Many new features might then be added to the portrait of this, Denmark's greatest grand seigneur of art, whose contribution was made just at the critical time; for no such international collection will be possible now, or perhaps for many years to come. For this reason the Ny Carlsberg Glyptotek stands as an imperishable monument to the Europe of peace and culture that once was.

<sup>4</sup>) Carl Jacobsen's life and work are described in Dansk Biografisk Leksikon XI (1937) p. 277 seqq., and the article concludes (p. 286) with a complete bibliography. The main work, however, is Joh. Steenstrup's book: Carl Jacobsens Liv og Gerning, Copenhagen 1922.

*The manuscript was completed and the catalogue in the press, when Dr. Frederik Poulsen died on November 8th, 1950. It has been possible in the proofs to make a few alterations for which the author had already given his instructions, otherwise nothing has been changed in this publication, which Dr. Frederik Poulsen justly considered the termination of his lifelong work in the service of the Glyptotek.*

V. P.

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## GENERAL ABBREVIATIONS

A. B.	= Arndt-Bruckmann: Griechische und römische Porträts.
Abh. Berl. Akad.	= Abhandlungen der königl. preussischen Akademie der Wissenschaften, Berlin.
Acta Arch.	= Acta Archaeologica.
Altmann: Röm. Grabalt.	= A.: Die römischen Grabaltäre der Kaiserzeit.
Amelung: Vatik. Katalog	= A.: Die Sculpturen des Vaticanischen Museums.
Amer. Journ. Arch.	= American Journal of Archaeology.
Annual Brit. Sch.	= Annual of the British School at Athens.
Ant. Denkm.	= Antike Denkmäler.
Arch. Anz.	= Archäologischer Anzeiger, Beiblatt zum Jahrbuch des deutschen archäologischen Instituts.
Arch. Jahrb.	= Jahrbuch des deutschen archäologischen Instituts, Berlin.
Arch. Zeit.	= Archäologische Zeitung.
Arndt-Amelung	= A.-A.: Einzelaufnahmen antiker Skulpturen.
Athen. Mitt.	= Mitteilungen des deutschen archäologischen Instituts, Athenische Abteilung.
Banko-Sticcotti	= B.-S.: Antiken-Sammlung im Erzbischöfl. Seminare zu Udine (Archäologisch-epigraphische Mitteilungen aus Oesterreich-Ungarn, XVIII, 1895).
Bernoulli: Griech. Ikon.	= B.: Griechische Ikonographie.
Bernoulli: Röm. Ikon.	= B.: Römische Ikonographie.
Billedtavler	= Ny Carlsberg Glyptotek, Billedtavler til Kata-loget over antike Kunstværker.
Blümel: Katalog Berlin	= Staatliche Museen zu Berlin. Katalog der antiken Skulpturen (Bd. III—V von Carl Blümel).
Blümel: Röm. Bild. Berlin	= Staatliche Museen zu Berlin. Katalog der Sammlung antiker Skulpturen. Römische Bildnisse von Carl B.
Boll. d'Arte	= Bollettino d'Arte.
Br. Br.	= Bruun-Bruckmann. Denkmäler griechischer und römischer Skulptur.
Bull. Com.	= Bullettino della commissione archeologica comunale di Roma.
Bull. Corr. Hell.	= Bulletin de Correspondance Hellénique.
Bull. Metrop. Mus.	= Bulletin of the Metropolitan Museum of New York.
Bull. Ver.	= Bulletin van de Vereeniging tot bevordering der kennis van de antieke beschaving.
C. I. L.	= Corpus inscriptionum Latinarum.
Collections	= From the Collections of the Ny Carlsberg Glyptothek.

## General Abbreviations.

Daremberg-Saglio	= D.-S.: Dictionnaire des antiquités grecques et romaines.
Δελτ. ἀρχ.	= Αρχαιολογικὸν Δελτίον.
Dessau: Inscript. lat. select.	= D.: Inscriptiones Latinae selectae.
Dütschke	= D.: Antike Bildwerke in Oberitalien.
Εφημ. ἀρχ.	= Αρχαιολογική Ἐφημερίς.
Espérandieu: Recueil	= E.: Recueil général des bas-reliefs, statues et bustes de la Gaule Romaine.
Fink und Weber: Beiträge	= Josef Fink und Hans Weber: Beiträge zur Trachtgeschichte Griechenlands.
Friederichs-Wolters	= Königliche Museen zu Berlin. Die Gipsabgüsse antiker Bildwerke. Bausteine zur Geschichte der griechisch-römischen Plastik von Carl Friederichs, neu bearbeitet von Paul Wolters.
Gött. gelehrt. Anz.	= Göttingische gelehrte Anzeigen.
Hekler: Bildniskunst	= H.: B. der Griechen und Römer.
I. G.	= Inscriptiones Graecae.
I. N.	= Inventory number.
Journ. Hell. Stud.	= Journal of Hellenic Studies.
Journ. Rom. Stud.	= Journal of Roman Studies.
Kaschnitz-Weinberg	= Guido K.-W.: Sculture del Magazzino del Museo Vaticano.
Lippold: Vatik. Katalog	= L.: Die Skulpturen des Vaticanischen Museums (Continuation of Amelung's catalogue).
Matz-Duhn	= M.-D.: Antike Bildwerke in Rom.
Meddelelser	= Meddelelser fra Ny Carlsberg Glyptotek.
Mendel: Cat.	= M: Musées Impériaux Ottomans, Catalogue des sculptures grecques, romaines et byzantines.
Mitteilungen	= Mitteilungen des deutschen archäologischen Instituts.
Mogensen: Collection	= Maria Mogensen: La Glyptothèque Ny Carlsberg. La collection Egyptienne.
Mon. Istit.	= Monumenti del Istituto archeologico, Roma.
Mon. Lincei	= Monumenti antichi della R. Accademia dei Lincei.
Mon. Piot	= Monuments et Mémoires de la Fondation Piot.
Münch. Jahrb. bild. Kunst	= Münchener Jahrbuch der bildenden Kunst.
N. C. G.	= Arndt: La Glyptothèque Ny Carlsberg.
Neue Jahrb.	= Neue Jahrbücher für Wissenschaft und Jugendbildung.
Not. Scavi	= Notizie degli Scavi di antichità.
Oest. Jahresh.	= Jahreshefte des österreichischen archäologischen Instituts in Wien.
l'Orange: Spätant. Portr.	= H. P. l'O.: Studien zur Geschichte des spätantiken Porträts.
Pauly-Wissowa	= P.-W.: Realencyclopädie der klassischen Altertumswissenschaft.
Paus.	= Pausanias: Graeciae descriptio.
Perrot-Chipiez	= P.-C.: Histoire de l'art dans l'antiquité.
Philol. Wochenschr.	= Philologische Wochenschrift.

# General Abbreviations.

Picard:	= P.: Manuel d'archéologie grecque, La sculpture.
Manuel, Sculpture I—II	I Période archaïque. II Période classique.
Fr. Poulsen: Ikon. Misc.	= Fr. P.: Ikonographische Miscellen. Vidensk. Selsk. hist.-filol. Meddelelser IV,1 (1921).
Fr. Poulsen: Greek and Roman Portraits	= Fr. P.: Greek and Roman Portraits in English Country Houses.
Fr. Poulsen: Sculpt. Ant. Mus. Prov. Espagn.	= Fr. P.: Sculptures antiques de musées de province espagnols. Vidensk. Selsk. arch.-kunsthist. Meddelelser I,2 (1933).
Fr. Poulsen:	= Fr. P.: Probleme der römischen Ikonographie. Vidensk. Selsk. arch.-kunsthist. Meddelelser II,1 (1937).
Probl. röm. Ikon.	
Fr. Poulsen: Privatporträts	= Fr. P.: Römische Privatporträts und Prinzenbildnisse. Vidensk. Selsk. arch.-kunsthist. Meddelelser II,5 (1939).
Reinach: Rép. Stat.	= S. R.: Répertoire de la statuaire grecque et romaine.
Reinach: Rép. Rel.	= S. R.: Répertoire des reliefs grecs et romains.
Rev. Arch.	= Revue archéologique.
Rev. Et. Anc.	= Revue des Études Anciennes.
Riemann: Kerameikos II Röm. Mitt.	= Ergebnisse der Ausgrabungen II: H. Riemann. Mitteilungen des deutschen archäologischen Instituts, Römische Abteilung.
Roschers Lexikon	= R.: Lexikon der griechischen und römischen Mythologie.
Schefold	= Karl Schefold: Die Bildnisse der antiken Dichter, Redner und Denker. Basel 1943.
Sitzungsber. Bayr. Akad.	= Sitzungsberichte der bayrischen Akademie der Wissenschaften, philosophisch-historische Klasse.
Stuart Jones: Museo Capit.	= S. J.: A Catalogue of the Ancient Sculptures preserved in the Municipal Collections of Rome. The Sculpture of the Museo Capitolino.
Stuart Jones:	= S. J.: A Catalogue of the Ancient Sculptures preserved in the Municipal Collections of Rome. The Sculptures of the Palazzo dei Conservatori.
Palazzo dei Conservatori	
Suet.	= Suetonius (Lives of the Roman Emperors).
Vessberg: Studien	= Olof Vessberg: Studien zur Kunstgeschichte der römischen Republik.
Waldhauer: Kat. Ermitage	= Waldhauer: Die antiken Skulpturen der Ermitage.
Wegner: Herrscherbildnisse	= Max W. Die Herrscherbildnisse in antoninischer Zeit.
West	= Robert W.: Römische Porträtplastik.
M. Wyndham:	= M. W.: Catalogue of the Greek and Roman Antiquities of Lord Leconfield.
The Leconfield Collection	
Zadoks-Jitta	= Annie N. Zadoks-Josephus Jitta: Ancestral Portraiture in Rome.
Æ I. N.	= Inventory number of the Egyptian department.

## PERIODS IN GREEK AND ROMAN ART

Archaic .....	600—480 B. C.
Classic:	
Severe or Early-Classic style (Myron) .....	480—450 B. C.
High-Classic style (Pheidias, Polycleitus) .....	450—400 B. C.
4th Century classics (Scopas, Praxiteles, Timotheus, Lysippus) .....	400—320 B. C.
Hellenistic .....	320—50 B. C.
Roman-Republican .....	100—30 B. C.
Roman Empire .....	30 B. C.—500 A. D.

## THE ROMAN EMPERORS

(to Theodosius the Great)

<i>Augustus</i> , son of C. Octavius and Atia, Julius Caesar's niece, b. 63 B. C., sovereign from 31 B. C., d. 14 A. D. M. 1. Clodia, 2. Scribonia, 3. Livia.	<i>Claudius</i> , son of Drusus the Elder, b. 10 B. C. reg. .... 41—54 M. 4. Agrippina the Younger.
<i>Tiberius</i> , son of Livia in her first marriage with Ti. Claudius Nero, b. 42 B. C. reg. .... 14—37	<i>Nero</i> , son of Agrippina the Younger in her earlier marriage with Cn. Domitius, the grandson of Augustus' sister Octavia in her 2. marriage with M. Antony. B. 37 A. D. reg. .... 54—68
<i>Gaius Caesar (Caligula)</i> , son of Germanicus, b. 12 A. D. reg. .... 37—41	

The first five Caesars, from Augustus to Nero, are known collectively as the Julio-Claudian emperors. Of this dynasty a number of princes also achieved political distinction and thereby became of importance to iconography. Marcellus (43—23 B. C.), son of Augustus' sister Octavia in her first marriage with C. Claudius Marcellus and married to Augustus' daughter Julia of his second marriage, was the first heir apparent by adoption to be appointed by Augustus. He was followed in that position by Gaius and Lucius Caesar (20 B. C.—4 A. D. and 17 B. C.—2 A. D.), sons of Julia in her 2. marriage with M. Agrippa. After their death Augustus adopted their brother Agrippa Postumus (12 B. C.—14 A. D.) and Tiberius. Tiberius had a younger brother Nero Drusus (Drusus the Elder) (38—9 B. C.) and a son Drusus the Younger (15 B. C.—23 A. D.). In his marriage with

Antonia the Younger (37 B. C.—40 A. D.), daughter of Octavia and M. Antony, Drusus the Elder had the sons Germanicus (15 B. C.—19 A. D.) and Claudius and the daughter Livilla, who married Drusus the Younger. The latter had a son Tiberius Gemellus (19—37). Germanicus married Agrippina the Elder (14 B. C.—33 A. D.), daughter of Julia and M. Agrippa. Besides Caligula they had sons Nero (6—31) and Drusus (9—33) and daughters Drusilla (17—38) and Julia Livilla (18—42), as well as Agrippina the Younger (15—59), in her marriage with Cn. Domitius mother of Emperor Nero and later married to Claudius. In his marriage with Messalina Claudius had the son Britannicus (41—55).

After the death of Nero there were three emperors in the years 68—69: Galba, Otho and Vitellius. Then follow the three Flavian emperors.

# The Roman Emperors.

Vespasian, b. 9 .....	reg. 69—79	Philippus the Younger, son	
Titus, son of Vespasian,		of Philippus Arabs .....	247—249
b. 41 .....	reg. 79—81	Trajanus Decius .....	249—251
Domitian, son of Vespasian,		Trebonianus Gallus .....	251—253
b. 51 .....	reg. 81—96	Aemilianus .....	253
Nerva, b. 32 .....	reg. 96—98	Valerianus .....	253—260
Trajan, b. 53 .....	reg. 98—117	Gallienus, son of Valerianus	253—268
Hadrian, b. 76 .....	reg. 117—138	Claudius II Gothicus .....	268—270
Antoninus Pius, b. 86 ..	reg. 138—161	Aurelianus .....	270—275
Marcus Aurelius, b. 121	reg. 161—180	Tacitus and Florianus .....	275—276
Lucius Verus, b. 130,		Probus .....	276—282
Marc Aurel's Co-regent	reg. 161—169	Carus .....	282—283
Commodus, son of Marc		Carinus and Numerianus,	
Aurel, b. 161 .....	reg. 180—192	sons of Carus .....	283—285
Pertinax .....	193	Diocletian (d. 316) .....	284—305
Didius Julianus .....	193	Maximianus (d. 310) .....	285—305
Pescennius Niger .....	193—194	Constantius Chlorus .....	305—306
Clodius Albinus .....	193—197	Galerius .....	305—311
Septimius Severus, b. 146	reg. 193—211	Severus .....	306—307
Caracalla, son of Septimius		Maximinus Daia .....	305—313
Severus, b. 188 reg.	211—217	Maxentius .....	306—312
Geta, son of Septimius		Licinius .....	307—324
Severus, b. 189 .....	reg. 211—212	Constantine the Great, b. 280,	
Macrinus .....	217—218	sovereign from 324 .....	306—337
Diadumenianus .....	218	Constantine II .....	337—340
Elagabalus .....	218—222	Constans .....	337—350
Alexander Severus .....	222—235	Constantius II .....	337—361
Maximinus Thrax .....	235—238	Julianus Apostata .....	361—363
Gordianus I og II .....	238	Valentinianus I .....	364—375
Pupienus .....	238	Valens .....	364—378
Balbinus .....	238	Gratianus .....	375—383
Gordianus III Pius .....	238—244	Valentinianus II .....	375—392
Philippus Arabs .....	244—249	Theodosius the Great .....	379—395

## ARCHAIC AND ARCHAICIZING ART.

Nos. 1—42.

Arkhaios is the Greek word for ancient, and in the history of Greek art archaic is the term applied to the period prior to the destruction of Athens by Xerxes in 480 B. C. Hellas had no grand sculpture in stone and bronze until the middle of the 7th century B. C., and therefore archaic stone art comprises only something over 170 years.

The Glyptotek has a fine collection of archaic-Greek sculpture from various parts of Greece.

From Ionic Asia Minor and from the Cyclades come 1 a, 4 a, 8, 9, 11 a, 13, 18 a, 21 and 22, though the last-named has its place on this side of 480 B. C. Br. 8 is also Ionic-archaic.

The archaic sculpture of Attica is represented by Nos. 1, 4, 11, 12 a, 13 a, Sparta's art by Nos. 2 and 23, and that of Corinth by the limestone lions Nos. 5 and 6.

The influence of Greek archaism on Sicily appears from Nos. 17 and 18, and on Italic and Etruscan art from Nos. 3, 12, 19, 28-31. And see Nos. 837 a and 845.

Cypriote art from archaism to Roman times is assembled in this section under Nos. 7, 10, 10 a-c, 14, 15 a-d, 16, 16 a-e.

Archaic art was afterwards imitated, for both religious and artistic reasons, from the 5th century B. C. to Roman times. Such works are called archaicizing or archaistic. See Nos. 20, 26, 27, 32-42. The heads Nos. 24-25 form a separate group together with Nos. 149, 241 and 514.



1. (I. N. 1560). *Bearded herm head*. M.

H. 0.235. This much damaged head was acquired at Athens and is said to have come from Boeotia. Judging from its type and form it must have belonged to a herm. The material is Parian marble.

The most striking features of the head are the very convex eyeballs, over which the lids are just suggested, the fleshy cheeks and the style of the hair; the details of the eyes and hair were no doubt painted in. The nearest stylistic parallels are to be found in Attic sculpture of the close of the 6th cent. and the beginning of the 5th. Cp. a herm head in the Acropolis Museum (Payne & Young: *Archaic Marble Sculpture* pl. 104), and one at Cincinnati, recorded as found in Athens (R. Lullies: *Die Typen der griech. Herme* pl. 1. *Bull. of the Cincinnati Art Museum* II, 1931, p. 40 seqq., 62). Most closely related to our specimen is a herm head in a private collection in Vienna (Athen. Mitt. 60/61, 1935-36, pls. 105 seq.) an Attic work of the early 5th cent. See also under No. 12 a, and on the entire group Crome's paper in Athen. Mitt. 60/61, 1935-36, p. 300 seqq.

Billedtavler pl. I. Arndt-Amelung 3754-55. (Fr. Poulsen). Fr. Poulsen: *Græske Originalskulpturer* pl. 7. V. H. Poulsen in *Collections* II, 1938, p. 100. Crome, Athen. Mitt. 62, 1937, p. 149. Langlotz in Hans Schrader: *Die archaischen Marmorbildwerke der Akropolis* (Frankfurt a. M. 1939) p. 35, where the head is described as Ionic.

1 a. (I. N. 2030). *Torso of a youth* (Apollo). M.

H. 0.81. Head, arms and the greater part of the legs missing. The front badly damaged. Acquired 1903 from Greece.

This fragment comes from the island of Paros, in whose crystalline marble it is carved, and it belongs to the group that is called kouroi (youths).

The best archaic kouroi were created by Peloponnesian and Attic art, but Ionia and the Islands were not long in sharing in the development (monographs on the kouros type are Déonna: *Les Apollons archaïques*, Genève 1909, and Gisela Richter: *Kouroi*, New York 1942). Remnants of kouros statues of marble were found at Didyma in Asia Minor (two torsoes in the museum at Smyrna) and the islands of Samos and Rhodos, which art-historically are quite Ionic (Buschor: *Altsamische Standbilder* p. 8 seqq., 54 seq. and Jacobi in *Clara Rhodos* VI-VII p. 274 seqq.). With these Ionic kouroi

—more than with the Western Greek specimens—are associated those found on Paros, including our torso which may be dated to the latter half of the 6th cent. (cf. Buschor in *Athen. Mitt.* LIV 1929 p. 151 seq.). The only Parian kouros with the head preserved is in the Louvre (Cat. sommaire 1922 pl. 25; *Athen. Mitt.* XXVII 1902 pl. 11; Richter 1. c. No. 100, pl. 80); Richter places our figure to the "Melian" group and dates the latter to 555-540 B. C.

This somewhat angular torso is true Ionic in its rather cursory modelling, which is very summary in its rendering of the skeletal structure and which vaguely characterizes the tendinous intersections of the epigastrium. The navel is flat, the lines of the groin much interrupted, the posterior portion terminates sharply, the thighs are thick without much detail, and the shoulder blades are wrongly placed. Otherwise the very hollow back is best, with lateral grooves parallel with the spine, with the strongly emphasized lumbar region and the small, firm buttocks. The long nape hair has two layers of curls that end in coiled points. On the front of the shoulders are remnants of shoulder locks.

Very remarkable is the position of the arms, for the left upper arm was slightly lowered, and the left hand must be associated with the deep fracture on the left side of the chest, whereas the right hand rested on the side. Four fingers of the right hand have left traces on the abdomen, whereas the flat mark of the thumb can be seen on the side. The hand-on-side motive is rare in archaic art (cp. Br. 7 and a late-archaic relief, the stela of Leoxos from Cherson, Langlotz: *Frühgriech. Bildhauerschulen* pl. 76), but becomes very common later in the 5th cent. (cf. Fr. Poulsen in *Acta Arch.* III 1932 p. 240). The gesture of the left hand has analogies among female figures (cf. Blinkenberg below).

Billedtavler pl. I. Reinach: *Rép. Stat.* III, 167, 6 & 8. Déonna: *Apollons archaïques* p. 222 No. 123, figs. 149-50 and p. 254 with note 5 (bibliography 1. c.). Gerhard Rösch: *Alttertümliche Marmorwerke von Paros*. Kieler Dissertation 1914, p. 37 seq. and pl. 4. Langlotz: *Frühgriech. Bildhauerschulen* p. 132, No. 3, pl. 78 a. Arndt-Amelung 3756-57 (Fr. Poulsen). Blinkenberg: *Knidia* p. 211 and fig. 92. Fr. Poulsen: *Græske Originalskulpturer* pl. 6. Picard: *Manuel, Sculpture I* p. 576 with Note 8. Fink und Weber: *Beiträge* p. 31. Gisela Richter: *Kouroi* p. 181 and figs. 295-97 (with a very defective description). Buschor: *Frühgriechische Jünglinge* p. 126. Homann-Wedeking: *Die Anf. d. griech. Grossplastik* p. 91.

2. (I. N. 1730). *Bearded man's head*. Laconian marble.

H. 0.07. The nose slightly scraped, otherwise well preserved. In the crown a large lump of lead covering a channel drilled lengthwise through the head, possibly from an antique repair on the figure to which the head belonged. The coarse chiselling of the hair within a distinct margin might mean that there was a head-cover of some other material; cp. the bronze head from Sparta referred to below. Found at Meligú in Thyreatis on the border of Lacedaimon and acquired via Munich in 1899.

In the clumsy structure, the excessive rounding of the cheeks and the curved line of the lips it is possible to discern the influence of Ionian, but everything is coarsened or primitive, as in the reliefs on a base from Sparta (Br. Br. 226), where one male figure (Zeus?) has the same style of hair-dressing. The ears are awry and very high, the eyes with the broad brows and the thick lids are primitive. This is the style of the second half of the 6th cent. and genuine Spartan in its bold vigour. Its nearest relation is a bronze head from Sparta in Boston (Langlotz: Frühgriech. Bildhauerschulen p. 88 No. 42, pl. 53).

Billedtavler pl. I. Brunn in Athen. Mitt. VII 1882 p. 112, pl. 6. Collignon: Sculpture grecque I pp. 240 and 249, fig. 120. Perrot-Chipiez VIII p. 447, fig. 222. Langlotz: Frühgriech. Bildhauerschulen p. 83 No. 36 and p. 93. Arndt-Amelung 3758-59 (Fr. Poulsen). Fr. Poulsen: Gräske Originalskulpturer pl. 12. Picard: Manuel, Sculpture I, p. 456. Fink und Weber: Beiträge p. 29. Neugebauer: Katalog der Bronzen, Berlin, p. 64.

3. (I. N. 1655). *Warrior*. Head. Bronze.

H. 0.06. Forehead, crown and back of head missing. Very substantial hollow casting. Acquired 1898 via Rome. On the right side of the face is a piece of the helmet with a heavy edge (cp. a figure in Coll. Guthmann, Berliner Museen Berichte XLV 1924 p. 33), and on the left side of the neck is an edge showing that the figure was clothed.

The head belongs to the close of archaism, the period after 500 B. C., and is Etruscan work, strongly affected stylistically by Greek art (cp. the Attic or Aeginetic bronze head from Acropolis, Bulle: Der schöne Mensch pl. 226). Among Etruscan bronzes cp. the somewhat earlier statuette of Dionysus at Modena (Arndt-Amelung 1954-55) and the Ajax, contemporary with our head, at Florence (Lamb: Greek and Roman Bronzes pl. 41 b). Riis refers the head to Vulci in Etruria.

Billedtavler pl. I. Arndt-Amelung 3760-61 (Fr. Poulsen). P. J. Riis: Tyrrenika p. 89.

4. (I. N. 1203). *Sphinx*. Statue. Pqros.

H. 0.84. L. 0.70. The forelegs and most of the hind legs missing. The surface badly damaged, especially the face. Acquired 1895.

In the crown are traces of lead in a hole in which an iron spike (meniscus) had been inserted to prevent birds from lighting on the figure. This device was often used, especially in archaic time, on sculptures intended for the open air.

The hair is confined to the head by a bandeau; the hair above the bandeau and the long nape hair is quite compact and must have been rendered in greater detail by painting, whereas the long locks framing the face, three on each side, are plastic, stylized as strings of beads, and below the bandeau across the temples and forehead the sculptor carved fine, wavy hair. The clumsily formed ears bear flat ornaments. The opening of the eyes is almost triangular with straight lower lids and curved upper ones. The quite straight mouth, limited at the sides by deep, hard-drawn verticle grooves, recurs on other early Attic sculpture. The wings are sickle-shaped with conventionalized feathers, even the breast has a trace of painted feathers as in the case of an Attic sphinx found in the Themistocleic wall (Noack in Athen. Mitt. XXXII 1907 p. 550, pl. 23), and two marble sphinxes from the Acropolis (Dickins, Catalogue of the Acropolis Museum I pp. 168 and 177. Payne & Young, Archaic Marble Sculpture pl. 5 seqq.).

This limestone figure is one of the earliest Attic stone sphinxes extant, for according to its style it belongs to the first third of the 6th cent. B. C. Its provenance is stated to be Spata, which was also the origin of a related, somewhat later sphinx in Athens National Museum (Br. Br. 66 a. Lechat: Sculpture attique avant Phidias p. 122, fig. 7). Earlier than ours is an Attic sphinx in the Metropolitan Museum, New York (G. Richter, Handbook, 1930, p. 237 fig. 163), and a good deal later is a magnificent sphinx from the Ceramicus quarter near Athens (Arch. Anz. 58, 1943, p. 391 seqq.). On sphinx statues and their erection see Buschor in Athen. Mitt. 51, 1926, p. 142 seqq. and Gisela Richter, Amer. Journ. of Arch. 45, 1941, p. 159 seqq.

Billedtavler pl. I. Fr. Poulsen: Der Orient und die frühgriech. Kunst p. 155. Arndt-Amelung 3762 (Fr. Poulsen). Fr. Poulsen: Gräske Originalskulpturer pl. 1. H. Payne: Archaic Marble Sculpture from the Acropolis p. 10. V. H. Poul-

sen in Collections II, 1938, pp. 82, 86, figs. 17-19. Langlotz in Hans Schrader: Die archaischen Marmorbildwerke der Akropolis (1939) p. 41 (dating). Arch. Anz. 58, 1943, pp. 409 and 412 Note 1. Gisela Richter: Archaic Attic Gravestones p. 19, fig. 35. Same: Archaic Greek Art p. 47.

4 a. (I. N. 2817). *Siren*. Statuette. M.

H. 0.37; the head alone 0.11. The nose, a corner and top of the zither, a little of the left wing, tail and the legs broken off.

The sirens, birds with human heads, were closely related to the Muses and according to legend even engaged them in a musical contest. Plato (Republic X 617 b) places a singing siren on each of the spheres of heaven and collectively makes them personify the euphony of celestial harmony. In the tombs sirens of terracotta were laid together with ordinary mourning women of terracotta in order to impart a more sublime character to the death lamentations, and the sirens on the sepulchral monuments were for the same purpose (see No. 205).

The earliest Attic marble sirens known are from the 4th cent. B. C., but two torsoes from Mykonos and Gordion hitherto indicated the type in early Ionian art (C. Jørgensen: Kvindefigurer i den archaiske græske Kunst p. 52. G. Weicker: Der Seelenvogel p. 106. Patroni, Rendiconti della Accademia dei Lincei Ser. V, Vol. III 1894 p. 192, Note 3 and p. 199 fig. 3). Thus the Glyptotek figure is the earliest well-preserved marble siren of Greek-Ionic art, a work dating from 555-550 B. C., related to the sculptures of the older temple of Artemis at Ephesus, whose columns King Kroisos of Lydia had partly embellished with reliefs. Indeed, the Glyptotek's siren, which was acquired in 1933, is said to have its provenance at Kyzikos in Asia Minor. It is the Glyptotek's finest piece of Ionic-archaic sculpture. On siren figures in the earliest Greek art cf. Kunze in Athen. Mitt. 57, 1932 p. 124 seqq. To it may now be added a small Ionic bronze siren from Crotona (Arch. Anz. 55, 1940 p. 531 with fig. 53).

The siren has locks in form of beads down past the neck, and in the left hand holds the zither, in the right a small plectron.

2. Tillæg til Billedtavler pl. I. Fr. Poulsen, Acta Arch. V 1934 p. 49 seqq. and pl. I, and Græske Originalskulpturer pls. 4-5. H. Payne: Archaic Marble Sculpture from the Acropolis p. 32 Note 1. Langlotz in Hans Schrader: Die

archaischen Marmorbildwerke der Akropolis pp. 24, 37 and 58. Ernst Buschor: Die Musen des Jenseits p. 42, figs. 31-32.

5. (I. N. 1296). *Recumbent lion*. Poros.

H. 0.53. L. 1.00. The crown of the head damaged, several teeth broken. Acquired 1895 at Athens together with No. 6. Found at Lutraki near Corinth, the Therma of antiquity, famous for its hot springs and now-a-days the most fashionable watering-place in Greece.

Lying on a plinth carved out of the same block as the figure and following its outline, is a lion with its head bent forward and its tail placed along the front of the plinth (the tuft modern). The locks of the mane are stylized as flames, and a separate set surrounds the head. The eyes, almost fish-like, have drilled pupils. Details on the head were painted in, some faded white traces of the paint remaining, around the eyes are dots within a circumferential line, and the nasal whiskers and hair pits are painted in lines and dots. In the open mouth the tongue was red, as the flame-locks must have been. The animal's heavy limbs are well modelled, as also the shoulders, whereas the rest of the body is more summary, but effective.

This is early archaism, still with some of the decorative force of oriental lion images in the open mouth and the massive structure of the legs. It was carved by the same artist as No. 6, in contrast to which it seems to be more intended to be viewed from below (cf. Ed. Schmidt in Gnomon 7, 1931, p. 5), though this does not prevent their being pendants. No doubt both lions embellished a tomb (cf. Collignon: Statues funéraires dans l'art grec p. 88 seqq. G. Rodenwaldt: Die Bildwerke des Artemistempels von Korkyra p. 156). A third work by the same artist is undoubtedly an almost contemporary sitting lion from Perachora, a little above Lutraki, in the Boston Museum (Caskey: Cat. No. 10, Br. Br. 641). Judging from their provenances, material and style, these lions are Corinthian work, carved in the first half of the 6th cent. and related to works from Corfu and Calydon, which at least are in the Corinthian tradition (cf. Payne, below).

Billedtavler pl. I. Reinach: Rép. Stat. IV 454.5. Text to Br. Br. pls. 641-45, p. 7, figs. 8-11. Georg Lippold: Antike Skulpturen der Glyptothek Ny Carlsberg p. 9 and fig. 1. Gisela Richter: Animals in Greek Sculpture pp. 3 seq., 47 and fig. 4. H. Payne: Necrocorinthia p. 243 seq., pl. 50, 3-4. Fr. Poulsen: Græske



Originalskulpturer pl. 2. Picard: Manuel, Sculpture I, p. 473 Note 1. Crome in Festgabe aus Athen Theodor Wiegand dargebracht p. 51. G. Rodenwaldt: Die Bildwerke des Artemistempels von Korkyra, pp. 140 and 146, figs. 141 and 143. Humphry Payne: Perachora I p. 5 (considers it uncertain that Lutraki was the finding place). Gisela Richter: Archaic Greek Art p. 82 seq.

6. (I. N. 1297). *Recumbent lion*. Poros.

H. 0.64. L. 1.04. Acquired together with No. 5.

The same provenance and evidently the same artist as No. 5. The more erect posture makes this lion a little higher, its body is fuller, and it was apparently intended to be set up at eye level. The head has sustained more damage. For the rest see No. 5.

Billedtavler pl. I. Reinach: Rép. Stat. IV 453,2. Text of Br. Br. pl. 641, p. 6 figs. 4-7. Georg Lippold: Antike Skulpturen der Glyptothek Ny Carlsberg p. 9 and fig. 2. Fr. Poulsen: Græske Originalskulpturer pl. 3. Rodenwaldt: Die Bildwerke des Artemistempels von Korkyra p. 147 figs. 142 and 144. L. Curtius in Die Antike V 1929 p. 199. Ekrem Akurgal: Griech. Reliefs des VI Jahrh. aus Lykien. Berlin 1942 pp. 5 and 9.

7. (I. N. 422). *Woman with a child*. Statuette. Limestone.

H 0.175. Found at Paphos in Cyprus. Acquired 1894 via Rome.

A provincial and cheap imitation of the enthroned Ionic figures of the 6th cent. B. C., of which the best known is the series from Miletus in the British Museum. The child is wearing a pointed cap, a garment which seems to have been common for Greek infants in arms. The mother's head and shoulders are covered with a veil or headdress, the Ionic *χειρόμακτρον*, mentioned e.g. in the poems of Sappho. Cp. the Ionic relief in Berlin, Wiegand, Berliner Museen, Berichte 48, 1927, p. 62 fig. 2. There is a similar Cypriote statuette in the British Museum.

Billedtavler pl. I. Reinach: Rép. Stat. IV 156,7. Cp. Pryce: Cat. of Sculpture in Brit. Mus. I,2 p. 134, C 414.

8. (I. N. 1512 a). *Sarcophagus from Clazomenae*. Terracotta.

H. 1.83. Top width 0.66, bottom width 0.55. Red clay with white slip, on which paintings in reddish-brown colour. Acquired 1896 through the Danish archaeologist Dr. Christian Jørgensen.

Above, two panthers attacking an ibex; fill ornaments in the picture area. Below are palmettes bordered by maeanders. Along the sides are plaited bands with palmette fil-

lings. Below these are alternating borders with meander ornament and with rows of lotus flowers and palmettes.

Most of these sarcophagi, and the best of them, are 6th cent. B. C. and came from Clazomenae (near Smyrna) in Asia Minor.

Billedtavler pl. I. Picard et Plassard in Bull. Corr. Hell. XXXVII 1913 p. 388 fig. 1 a-b. K. Friis Johansen in Acta Arch. VI 1935 p. 167 and XIII 1942 p. 55.

9. (I. N. 1512 b). *Fragments of Clazomenian sarcophagus*. Terra-cotta.

Ten fragments of a very large sarcophagus (reconstructed H. about 2.40). Acquired as No. 8. The following fragments of the rim remain: Part of the head piece (H. 0.275, L. 0.32) with pictures in two horizontal zones: above, a warrior mounting his chariot, on the shaft of which sits a small demon; below, an animal frieze (lion, palm tree, bull and wild sow); of the left side piece there remain two pieces of the upper picture panel with the foremost part of two horses (H. 0.27) and a small fragment of the vertical plaited band; of the right side piece there are three somewhat larger fragments of the plaited band and of the lower panel a fragment with the head of a sphinx; the foot piece is decorated with a wild boar between two lions; a fragment 0.27 in height and 0.53 in length remains, as well as a smaller one.

The pictures are executed in black-figure silhouette style with inner lines in white paint and an ample use of red slip. The sarcophagus was of unusually large dimensions, and what is left bears witness of excellent workmanship. Comparison with other monuments of Ionian art suggests dating it to about 525 B. C.

Billedtavler pl. I. 2. Tillæg til Billedtavler pl. I. Rev. Arch. 1896, XXIX p. 121. Prinz, Funde aus Naukratis p. 43. Discussed at length by K. Friis Johansen in Acta Arch. VI 1935 pp. 167 and 170 seqq., No. 3. See also same, Collections III 1942 p. 123 seqq. On the interpretation of the little figure on the shaft, which Friis Johansen assumes to be the dangerous Taraxippos, Picard the friendly Zeuxippos, see Rev. Arch. 1937 IX p. 245 seqq. S. Marstrander, Symbolae Osloenses XX 1940 pp. 165 and 170.

9 a. (I. N. 1512 b). *Fragment of Clazomenian sarcophagus*. Terra-cotta.

H. 0.15. L. 0.225. Acquired as No. 9.

Fragment of the foot piece of the rim, with standing bull. A fragment of a similar sarcophagus is in the museum at Leiden.

2. Tillæg til Billedtavler pl. I. K. Friis Johansen in Acta Arch. VI 1935 p. 168 No. 1.

- 9 b. (I. N. 1512 b). *Fragment of a Clazomenian sarcophagus*. Terracotta.

H. 0.12, W. 0.07. Acquired as No. 9.

Small fragment of the head of a rim. Part of a horse's tail.

K. Friis Johansen in *Acta Arch.* VI 1935 p. 170 No. 2.

10. (I. N. 421). *Cypriote Kore* (female figure). Limestone.

H. 0.52. The base and the feet modern. Presented by Professor Valdemar Schmidt.

The fleshy face and the fat chin reveal Ionian influence of the 6th cent. B. C. The clothing and the wealth of ornament both bear evidence of Asiatic-Cypriote taste. The garments consist of a smooth chiton and over it a rather indistinctly arranged large cloak with fringes at the lower hem; it is laid across the shoulders, but the arrangement at the front seems to imply a knowledge of the late-archaic Greek garment (cp. the Cypriote statuettes in London, Pryce: *Cat. of Sculpture in British Museum I*, 2 p. 106); we find a somewhat similar garment on a Cypriote torso in New York (Br. Br. pl. 204 right).

On her head she has a fine-pointed diadem, in ears and hair heavy jewels, round the neck two thick strings of beads and a pendant which reaches down to the abdomen. The right hand holds a flower, the left a branch stylized as a palmette. For the head ornaments cf. Valentin Kurt Müller: *Der Polos* (Berl. Diss. 1915) p. 27, and Fr. Poulsen: *Der Orient und die frühgriech. Kunst* pp. 105 and 180 and *Arch. Jahrb.* XXVI 1911 p. 235 Note 3.

Some similar sculptures were found in the course of the Swedish excavation of Vouni in Cyprus (The Swedish Cyprus Expedition III p. 229 Nos. 1-30, p. 257 No. 495, p. 259 No. 528 and pl. XLIX). According to the find combinations and their style they are dated there to shortly after the year 500 B. C. (cf. l. c. pp. 264 and 288 seq.). See also Mon. Piot. XXI 1913 pl. I.

Billedtavler pl. I. Reinach: *Rép. Stat.* IV, 221,5. W. Vollgraf in *Rev. Arch.* 1949, XXXI-XXXII, p. 1083 No. 3, fig. 3. (Mélanges Picard).

- 10 a. (I. N. 2630). *Cypriote Kore*. Statuette. Limestone.

H. 1.20. Right side of the face and other parts damaged. Left foot

missing. Acquired 1913 in Paris and stated to have been found at Paphos. The back of the figure is unmodelled. She is wearing a chiton and epiblema, as well as rich neck and ear ornaments and a cylindrical diadem of laurel leaves and rosettes. With her left hand she is lifting a corner of her garment, in her right she is carrying the sacrifice: a very small calf. It is thus an adorant, like most of the figures of the period.

The style of our statuette is later than that of No. 10 and points towards the middle of the 5th cent. B. C. For the rendering of the drapery see a type of Cypriote statuettes of enthroned women represented by a figure in the British Museum (Walters: *Cat. of Terracottas in the Brit. Mus.* p. 45, A. 261; figured C. A. Hutton, *Greek Terracotta Statuettes* fig. 13). The Glyptotek possesses two terracotta heads of this type in its Egyptian Collection (A. 299-300); they bear a relationship to No. 297, which is dated to about 430 B. C., but our Cypriote statuettes appears to be somewhat earlier.

Tillæg til Billedtavler pl. I. Reinach: *Rép. Stat.* V, 1, 242,5.

- 10 b. (I. N. 2743). *Upper part of a Cypriote, male statue*. Limestone.

H. 0.99. The head broken off in transit and refixed. The nose tip, the point of the helmet and the back-hair on the left side broken off. The surface badly weathered. Acquired 1924 of a Cypriote dealer.

The man wears a beard and clean-shaven upper lip (see 15 a). The long hair recalls an Egyptian form, but the helmet is Assyrian, the garment almost Ionic-Greek in type. The posture with the arms with clenched fists extended down the sides is common to Egyptian and archaic-Greek sculpture. The slanting almond eyes and the shape of the mouth betray influence from Ionic art.

This figure is thus typical Cypriote in its blended style and belongs to the close of the 6th cent. B. C. (cp. Cesnola Collection of Cypriote Antiquities I pls. L 295, LX 407 and Br. Br. pl. 201. Also cp. the terracotta statues from Mersinaki, The Swedish Cyprus Expedition III pls. 114 and 120 and p. 394).

2. Tillæg til Billedtavler pl. II.

- 10 c. (I. N. 2745). *Small female statuette*. Limestone.

H. 0.525. Tip of the nose slightly injured. Acquired together with No. 10 b.

This little flat votive figure of a richly adorned woman

(earrings, thick necklace) belongs to the close of the 6th cent. B. C. In her right hand she holds a flower against her breast. For the type see Cesnola Collection I pls. X 12 and XXVI 66, 67, 69; similar flat statuettes l. c. pl. LI. See also Pryce: Cat. of Sculpture in Brit. Mus. I, 2, p. 105, C 278-279 and figures from Vouni and Arsis, the Swedish Cyprus Expedition III pls. 60-61 and 185 seqq., especially pl. 188, 5-6.

2. Tillæg til Billedtavler pl. II.

11. (I. N. 418). *Archaic Attic youth*. Head. Parian marble.

H. 0.31. Facial height 0.195. The nose is missing, and there are slight injuries to ears, hair and face. Otherwise splendidly preserved with distinct traces of red paint on the eyes, mouth and hair, which contrast with the polished white surface of the face. Bought by Carl Jacobsen in 1879 as his first acquisition of antique art at a Paris auction of the collection of the French archaeologist Olivier Rayet.

The Rayet Head, as it is still called after its former owner, belonged to a kouros of more than life-size dimensions. According to the earliest record of its finding it was unearthed in western Athens, near the gas works, which suggests that it was part of a sepulchral statue in the cemetery outside of the Dipylon Gate. It was carved by an Attic artist in the third quarter of the 6th century B. C. and is one of the earliest examples of the short hair which supplanted the long curls of the earlier period.

The Rayet Head is one of the finest archaic works of art extant, outstanding by virtue of the magnificent tectonic structure of the features and by the lifelike expression and the delicate treatment of the surface. It unites the best traditions of the great monumental art of early archaic time (cp. No. 11 a) with the more naturalistic attitude of a younger generation. Its high quality places it in a class of its own within contemporary Attic sculpture, and in spite of several attempts, no other work by the same artist has ever been demonstrated convincingly. A work very close to it is the early Kore from the Acropolis, whose head and upper body has long been in the Lyons Museum (Payne & Young: *Archaic Marble Sculpture* pl. 22 seqq.). Its relationship to a Dionysus mask from Icaria, in the Athens National Museum, has also been pointed out (Athen. Mitt. 53, 1928, pl. 1, Beil.

21-22), and also to somewhat later works such as the peplos-clad Acropolis Kore or the head of Athena from the pediment group of the Peisistratids' Athena temple in the Acropolis (Payne & Young: *Archaic Marble Sculpture* pl. 29 seqq.).

Billedtavler pl. I. N.C.G. 1-2. O. Rayet in *Monuments grecs* I, 6, 1877, p. 1 seqq. Br. Br. 116. W. Déonna: *Apollons archaïques* (1909) p. 143 No. 21 (early literature given). H. Bulle: *Der schöne Mensch*, 2nd ed. pl. 197. E. Waldmann: *Griech. Originale* pl. 31. E. Pfuhl in *Fra Ny Carlsberg Glyptoteks Samlinger* I, 1920, p. 52 seqq., figs. 1-2. W. Hyde: *Olympic Victor Monuments* pp. 127 seqq., 167, 337. G. Lippold: *Antike Skulpturen der Glyptothek Ny Carlsberg* p. 23, fig. 23. G. Rodenwaldt: *Kunst d. Antike* (1927) pl. 207. E. Langlotz: *Frühgriech. Bildhauerschulen* p. 154 No. 16, pl. 97. W. Wrede in *Athen. Mitt.* 53, 1928, p. 69 seqq., Beil. 21-22. G. Krahmer: 2<sup>a</sup>. *Hallisches Winckelmanns-progr.* p. 55, fig. 34. A. Rumpf: *Griech. u. röm. Kunst* (Gercke-Norden: *Einführung*, 4th ed., II, 3) p. 23. Beazley-Ashmole: *Greek Sculpture and Painting* p. 20. H. Schrader: *Archaische griech. Plastik* p. 44, fig. 41. Fr. Poulsen: *Græske Originalskulpturer* pls. 8-9. Picard: *Manuel, Sculpture* I p. 264 seqq., fig. 82. L. Curtius: *Die antike Kunst* II p. 149, fig. 274. V. H. Poulsen in *Collections* II, 1933, p. 94 seqq., figs. 20-23. F. Gerke: *Griechische Plastik*, pl. 37. J. Charbonneaux: *La sculpture grecque archaïque* pls. 54-55. Langlotz in *Hans Schrader: Die archaischen Marmorbildwerke der Akropolis* pp. 19, 24. (dating 530-520 B. C.), 31 (attempt at grouping the works of the Rayet master), 42, 57, 84; l. c. p. 302 treated by Schuchhardt. Fink & Weber: *Beiträge* p. 94. L. Budde: *Die attische Kunst* (Dissert. Würzburg 1939) pp. 26 seq., 49 seq., 52, 58. L. Laurenzi: *Ritratti greci* p. 85 No. 2. Lullies, *Pantheon* 1942 p. 212. Gisela Richter: *Kouroi* p. 201 No. 116 and figs. 325-6. Buschor: *Frühgriech. Jünglinge* p. 105. On the red eyes in archaic art, with which Plato (*Republic* IV 420) seems to disagree, see Scheffold p. 33.

11 a. (I. N. 2821). *Archaic male head of colossal statue*. M.

H. 0.41. Facial height ca. 0.295. Some bruises and injuries to the surface. White, coarse-grained marble with brown patina (Naxian). Acquired 1934 from a dealer. Said to have been found in Naxos.

The head has been broken off a statue, one of the colossal youth figures which at the beginning of the 6th cent. were erected everywhere in Greece on tombs and in the temples of gods and goddesses (cf. Buschor in *Athen. Mitt.* 55, 1930, p. 164 seq.). Apart from its size, the head is remarkable for its serene features and the monumental pose. The long hair falls broadly down the back of the neck, whereas the front hair is stylized as a row of flat coils. It is a work of the last phase of early-archaic monumental sculpture, the period around 580 B. C. It is a younger relation of the Dipylon head in Athens National Museum (*Athen. Mitt.* 52, 1927, pls. 28-29) and of the well-preserved kouros in the Metropoli-



tan Museum in New York (Br. Br. 751 seqq.), and contemporary with a kouros in Athens from Moschato, which is also carved in Naxian marble (Athen. Mitt. 63-64, 1938-39, p. 156 pl. 49 seqq. Richter No. 26). There has been some controversy on the subject of whether the Glyptotek's head was Attic or Naxian workmanship. Now at last Naxos has been determined as the finding place, and so all doubt is finally dispelled (Shefold in the periodical Erasmus I 1947 p. 302).

Notwithstanding the destruction this head is an eminent representative of the first great period in the history of Greek sculpture, the style most intimately associated with the grand old sculpture of Egypt and Mesopotamia.

2. Tillæg til Billedtavler pl. III. V. H. Poulsen in Collections II, 1938, p. 65 seqq., figs. 1-4 takes the head for Attic. Reimann, Gnomon 16, 1940, p. 487 and Lippold, Philol. Wochenschr. 1941 p. 26 seq. Both consider Naxos or the Cyclades as its provenance. Arch. Anz. 58, 1943, p. 412 and Note 1. Buschor: Frühgriechische Jünglinge p. 61 seq. Homann-Wedeking: Die Anf. d. griech. Grossplastik p. 87 seqq.

12. (I. N. 1724). *Youth. Head. M.*

H. 0.185. Badly damaged; the nose, lips, chin and part of the left ear are missing (formerly restored in plaster). The neck is cut off square. In the top of the head is a hole for the insertion of a meniscus to prevent birds from lighting on the head (cp. No. 4). Numerous vegetable fibres on the surface of the marble. Acquired 1899 in Rome.

The hair is only crudely rendered and is divided by circular grooves (cp. No. 11). In the 48 holes across the forehead were curls, no doubt of lead or bronze, in two rows. The back hair is tied up into a so-called krobylos (cf. Bremer in Pauly-Wissowa VII pp. 2113 seq. and 2120 seqq.). The head is contemporary with the Aeginetic pediment figures of the early 5th cent. and bears some resemblance to them. Nevertheless, our head must be a Southern Italic work; cp. the definitely southern Italic Apollo from Piombino in the Louvre (Langlotz: Frühgriech. Bildhauerschulen p. 32 No. 30. Schrader: Archaische griechische Plastik p. 113, figs. 40 and 42).

Billedtavler pl. II. Langlotz: Frühgriech. Bildhauerschulen p. 99 No. 10. Arndt-Amelung 3763-64 (Fr. Poulsen). Regarding the fixing of curls in holes across the forehead cf. Picard: Manuel, Sculpture I p. 202 fig. 66 and p. 205 with Note 2. On Krobylos; Fink & Weber: Beiträge p. 44 seqq.

12 a. (I. N. 2822). *Bearded herm head. M.*

H. 0.20. The surface bruised and damaged in places. Fine, white

marble with reddish-brown patina (Pentelic). Acquired 1934 from a dealer.

Judging from the fracture the head surmounted a herm. It is an unpretentious but fine piece of work and represents Hermes with beard and moustache with long hanging points. The oval eyes are framed in thick margins. The hair, extending far down the back of the neck, is held together round the head by a single band; it is summarily executed, apart from the front hair which terminates in two rows of fine coils.

As its quality and technique show, this herm head is an original Greek work. It is Attic, dating from about 480 B. C. It belongs to the very last phase of archaism, but the expression prohibits its dating to after the Tyrannicides of 477/76 (cf. the good copy of the head of Aristogeiton in the Vatican, Kaschnitz-Weinberg No. 1, pl. 1). An almost contemporary bearded head of Dionysus is in the Athens National Museum (Athen. Mitt. 53, 1928, Beil. 22-23). Our head belongs to the same group of late-archaic Attic herm heads as No. 1, which is the earlier of the two heads in the Glyptotek. Closely related to No. 12 a is a herm head from the Agora at Athens (Hesperia II, 1933, p. 514 seqq.) and a small herm head in Berlin.

2. Tillæg til Billedtavler pl. III. V. H. Poulsen in Collections II, 1938, pp. 71 seq., 99 seqq. Neugebauer, Arch. Anz. 55, 1940 p. 615. Same in Bericht der Vereinigung der Freunde antiker Kunst. Mai 1940 p. 38, where the herm head in Berlin is illustrated, but dated too late.

13. (I. N. 1996). *Sepulchral or votive relief. M.*

H. 0.40. Greatest breadth 0.26. Acquired 1905 from Rhodes through Dr. Kinch. Coarse-grained marble. The surface weathered. A seated, long-bearded man whose cloak reaches to his feet and has wide sleeves. In his right hand he holds a drinking horn, in his left a staff. The many peg holes are evidence of the profuse application of presumably bronze details; for example, the tabouret had metal ornaments on the corners, and the two holes on the left were doubtless for fastening a table or a small altar. More problematical are the holes on the legs of this seated figure; they may have served for fixing the lower part of the staff.

The slender lines and the bent back are characteristic of Ionic island art in the 6th cent. B. C. Most nearly related are: a relief at Ince Blundell Hall in England (B. Ashmole: Catalogue of Ancient Marbles at Ince No. 259 and pl. 41), a

relief from Paros in Max Klinger's collection at Leipzig, in which we recognize the shape of the stela, the narrow border surrounding the picture space and the isolated, enthroned figure Br. Br. 516 left), and finally a stela from Thasos with an enthroned female (Perrot-Chipiez VIII p. 355 fig. 156. Picard in Mon. Piot. XXXII 1932 p. 25 seq., fig. 1).

The relief is contemporary with the Amasis vases, i.e. the third quarter of the 6th cent. Cp. Journ. Hell. Stud. LI 1931 p. 276, fig. 19 and pl. 9.

Reliefs such as these were probably made for votive purposes and for sepulchral adornment.

Billedtavler pl. II. Gerhard Rösch: *Altertümliche Marmorwerke von Paros*. Dissertation Kiel 1914, p. 9 and pl. 3. Arndt-Amelung 3765.

13 a. (I. N. 2787). *Fragment of an Attic grave stela*. M.

H. 0.56. Greatest breadth 0.50. Acquired 1929 from Paris, but stated to have been found near Athens. The lower long slab which presumably contained the inscription and was inserted in the burial mound, as well as the upper part, is missing; the sides are intact.

In a narrow panel between irregular bands there is in the foreground a kneeling warrior sitting on his right heel, the knee being concealed in the obliquely placed shield which is supported by the left arm. In his right hand he holds a lance, and across his left side is the suspended sheath of his sword. Of the standing figure behind him, no doubt a warrior too, there are only the feet and part of the right knee (between the sword sheath and thigh of the kneeling warrior).

This relief is splendid Attic work which, after comparison with vase pictures, is datable to 500—490 B. C. and thus may well have been erected to two warriors slain in the Battle of Marathon (490). The modelling of the kneeling warrior's legs, especially the thigh with the sensitively drawn bone under the skin, is outstanding.

2. Tillæg til Billedtavler pl. III. Fr. Poulsen: *Arch. Jahrb.* 44, 1929 p. 137 seqq. and pl. 2, and *Collections III* 1942 p. 29 seqq. Cf. Plutarch: *Antonius* 45. Fr. Poulsen: *Græske Originalskulpturer* pl. 10. Kazmierz Bulas: *Chronologia attyckich stel*. Krakow 1935, p. 65 seq., fig. 53 and p. 104 seq. Nierhaus, *Arch. Jahrb.* 53, 1938, p. 102 Note 4. Picard: *Manuel, Sculpture II* p. 16 Note 3. Bianchi Bandinelli: *Storicità dell' Arte Classica* p. 100 and pl. XXXIV. K. Friis Johansen: *De attiske Gravrelieffer* p. 98 fig. 54.

14. (I. N. 1173). *Cypriote female head*. Terracotta.

H. 0.25. The nose bruised. Acquired 1894 from a dealer.

The points of the front hair are stylized in three rows of tongues, each with a small impressed circle. The large, elongated eyes with the highly curved upper lids recall oriental (Hittite) art. The mouth is small and straight, the chin sharp and long. This is primitive modelling, and there is much to suggest a date as early as the beginning of the 6th cent. B. C. It has ear-rings like No. 10 and also a necklace. Cp. Breitenstein, *Danish National Museum Cat. of Terracottas* No. 41, pl. 5.

Billedtavler pl. II.

15. A Cypriote head (Billedtavler pl. II) was stolen in October 1913.

15 a. (I. N. 2614). *Bearded Cypriote colossal head*. Limestone.

H. 0.40. Much weathered; badly damaged nose, mouth, beard, ears and hair. Acquired 1912 from Paris.

This giant, thick head with the ovoid crown and the chequered long hair is influenced by Ionic art of the middle of the 6th cent. B. C. (cp. with the Caeretan hydriae, which are dated to the third quarter of this century, *Ant. Denkm.* II pl. 28. *Journ. Hell. Stud.* XLVIII 1928 p. 196 seqq. *Mon. Piot* XXXIII 1933 p. 67 seqq., and the Ionic marble sculpturés, e.g. Perrot-Chipiez VIII p. 280 fig. 114 = Schede: *Meisterwerke der türk. Museen I* pl. 1 and Déonna: *Apollons archaïques* p. 232 No. 134). There are Cypriote heads of the same early type in New York and London (Cesnola Collection of Cypriote Antiquities I pl. XXV No. 62 and Pryce: *Cat. of Sculpture in the Brit. Mus.* I, 2, p. 47, C 100).

The wreath round the hair, which is stylized as an ivy tendril, recalls a favourite ornament on the Caeretan hydriae (e.g. Albizzati: *Vasi antichi dipinti del Vaticano* pl. 20 No. 229). The man wears a beard and a clean-shaven upper lip; this was an ancient Egypto-Oriental form of beard that was introduced into Greece and lived longest on Cyprus and in Sparta (cp. Fr. Poulsen: *Der Orient und die frühgriech. Kunst* p. 13, and H. Mötefindt: *Zur Geschichte der Barttracht im alten Orient* p. 14, passim); on the Caeretan hydriae it has already disappeared, a small moustache having been added to the beard; cp. No. 15 b. This mixture of old and

more recent is just typical of Cypriote art. Our head must be dated to 530—520 B. C.

Tillæg til Billedtavler pl. I.

15 b. (I. N. 2624). *Cypriote, bearded male head*. Limestone.

Height 0.40 (from the tip of the beard). Nose and beard tip damaged; surface weathered. The head, flat on top and hewn straight at the back, may possibly have been part of an architectural unit. Acquired 1913 from Paris.

This head too is in 6th cent. style, but more developed than 15 a. The ivy wreath in the hair is a cross between tendril and wreath. The hair, divided vertically, was left with a rough surface to take the paint. On the forehead are four rows of coiled curls, and the beard has similar curls. A very small moustache. The eyeballs are protruding and seem almost to burst the lids. The nose is primitive, triangular. (For the type cp. Cesnola Collection I, pl. VII.)

Tillæg til Billedtavler pl. I.

15 c. (I. N. 2642). *Cypriote, bearded male head*. Limestone.

H. 0.36. Nose and beard damaged. Acquired 1916 in Paris.

This head belongs to the early 5th cent. B. C. The front hair and beard are no longer stylized with coils but with snail curls, and the back hair no longer hangs free but is gathered into braids. Round the head is a double wreath of laurel leaves and acorns (for the shape of the wreath cp. Cesnola Collection I pl. 82 Nos. 539, 860 etc. etc.). For related heads in London cp. Pryce: Cat. of Sculpture in the Brit. Mus. I, 2 p. 59. seqq.

2. Tillæg til Billedtavler pl. III.

15 d. (I. N. 2744). *Cypriote helmeted male head*. Limestone.

H. 0.40. Damaged nose, lips and beard. Acquired 1924 from a dealer.

The shape of the helmet, the hair and the type of beard recall 10 b, but the vigorously modelled head is earlier than that and belongs to the middle of the 6th cent. B. C. For the type cp. Cesnola Collection I pls. XXXV 222, XXXIX 253 and XL (Myres, Handbook of the C. C. Metrop. Mus. New York p. 195 seq.), Br. Br. 201 and Pryce: Cat. of Sculpture in the

Brit. Mus., I, 2 p. 35 seqq. For similar powerful modelling at the middle of the 6th cent. cp. an Attic head in New York (Br. Br. 721).

2. Tillæg til Billedtavler pl. II.

16. (I. N. 419). *Cypriote head of a beardless youth*. Limestone.

H. 0.17. Traces of red paint on the fillet and originally on the lips. Formerly in Collection Pérétié, Beyrut, then in E. Piot's collection, Paris, whence it was acquired in 1890 at an auction.

Around the hair a diadem with a double row of leaves. The curls on the forehead are a simplification of the usual snail curl (as in No. 16 a—b), and at the back the hair is rolled. The almond eyes and the small, slightly upturned mouth are due to influence from Ionic sculpture about 500 B. C. Closely related is a fine female head from Vouni, Cyprus, dated to the beginning of the 5th cent. B. C. (Swed. Cyprus Exped. III pls. 48—49, text p. 230, No. 17, pp. 264 and 288 seq.). The British Museum also has style-related heads (Pryce: Cat. of Sculp. in Brit. Mus. I, 2 p. 49, C. 105 seqq.).

Billedtavler pl. II. N. C. G. 9. E. Waldmann: Griechische Originale fig. 23.

16 a. (I. N. 2559). *Cypriote bearded colossal head*. Limestone.

H. 0.50. The nose damaged, otherwise well preserved. On the eyes are remains of red paint. Acquired 1910 in Paris.

Round the hair a wreath of laurel and ivy leaves. More pronounced snail curls than on 15 c, very prominent eyelids as on 22, both being features of the period shortly before the Persian wars. But the form of the wreath and the structure of the face suggest a still later time, about the middle of the 5th cent. B. C. Despite the colossal dimensions, which in Greece itself would have indicated an idol (the image of a god), this head on semi-oriental Cyprus might represent a priest or one of the wealthy worshippers spoken of in the inscriptions, "The Lords of Sacrifice" (baal-hazebak'a). Cf. Lechat: Sculpture attique avant Phidias p. 106 Note 5. Cp. Nos. 15 c and 16 b.

Tillæg til Billedtavler pl. I.

16 b. (I. N. 2538). *Cypriote head of a bearded man*. Limestone.

H. 0.32. Nose tip broken off. On the eyes and moustaches are remains of paint. Acquired 1911 in Paris.



A little later than No. 15 c, somewhat earlier than No. 16 a. Cp. a slightly earlier head in Museo Barracco (Helbig: Coll. Barracco pl. 20) and a head from Arsos, Cyprus (Swed. Cyp. Exped. III p. 590 and pl. 192).

Tillæg til Billedtavler pl. I.

16 c. (I. N. 2584). *Beardless Cypriote male head*. Limestone.

H. 0.32. Damaged nose-tip, chin and left ear. Traces of paint. Round the hair a wreath of small laurel leaves. Provenance as No. 16 b.

This head is undoubtedly Hellenistic and closely approaches a laurel-leaved head in the British Museum which has been interpreted as a portrait of Demetrius Poliorketes (Pryce: Cat. of Sculpt. in Brit. Mus. I, 2 p. 71, C. 177).

Tillæg til Billedtavler pl. I.

16 d. (I. N. 2746). *Beardless Cypriote male head*. Limestone.

H. 0.32. Eyebrows and right ear damaged. The tip of the nose new in plaster. Acquired 1924 from a dealer.

This head of a young man with handsome curly hair and sidewhiskers is distinctly of Hellenistic type, a mixture of the form-elements of Scopas and Lysippus, i.e. presumably 3rd or 2nd cent. B. C. This is also suggested by the marked lateral inclination of the neck. It is evidently a portrait. Cf. Cesnola Coll. I pl. CV 686, CXXXIX 1035 and Pryce: Cat. of Sculp. in Brit. Mus. I, 2 p. 77 fig. 122. Cp. also heads from Mersinaki and Arsos, Swed. Cyprus Exped. III pls. 137-138 and 197.

2. Tillæg til Billedtavler pl. III. Arndt-Amelung 3766-67 (Fr. Poulsen).

16 e. (I. N. 2747). *Cypriote bearded male head*. Limestone.

H. 0.32. Front hair, ears, nose, mouth, chin and neck damaged. The short moustache is abraded like the laurel wreath on the hair. Provenance as No. 16 d.

The lean, short-bearded face is distinctly of a portrait character and probably belongs to the Roman Empire period, the front curls seemingly being a blend of Hellenistic and Augustan styles.

2. Tillæg til Billedtavler pl. III.

17. (I. N. 427). *Female head*. Terracotta.

H. 0.22. Stated to have been found Selinunt, Sicily, and this is supported by the rich finds of very similar heads in the temple of Demeter Malophoros at Selinunt (published by Gabrici in Mon. Lincei XXXII 1927).

The remains consist of almost the right half of the face of a head that most likely belonged to a protoma, i.e. head and breast executed like a mask. The fragment shows that the head wore a high polos which terminated below in a rounded projection (cp. Mon. Lincei XXXII 1927 pl. 49, 1). Below this the hair is curled up into a long roll across the forehead. In the ear lobe is an indentation for fastening an ornament.

The hair roll is typical of the severe style, the time after 480 B. C. and occurs in Argive, Attic and South Italic plastics and on both female and male heads (e.g. Langlotz: Frühgriech. Bildhauerschulen pls. 40 b, 43 and 98. Marconi: L'Efebo di Selinunte pls. 1 seqq. and 7). Our head still bears a certain archaic stamp about it, but, being a South Italic work, this does not prevent its dating, together with its nearest relatives from the Demeter temple, to after 480 (cp. especially Mon. Lincei XXXII 1927 pl. 64, 2). Indeed, dating it to about the year 470 is supported by its similarity to the metope reliefs from the Hera temple at Selinunt (Temple E), which stylistically are somewhat later and can be dated to about 460 (cp. Br. Br. pls. 290-91 and 293). Similar terracotta heads were found in Agrigento (cp. Atti e Memorie della Società Magna Grecia 1931 pl. 9, 3).

Billedtavler pl. II. V. H. Poulsen, Acta Arch. VIII, 1937, p. 109. Same: Catalogue des terres cuites Grecques et Romaines, p. 14, No. 12, pl. VIII.

18. (I. N. 428). *Female head*. Terracotta.

H. 0.14. Provenance as above. More fragmentary.

The hair is finely waved and the eyes only roughly sketched, the sculptor having left the details to be painted in. Style and period as No. 17.

Billedtavler pl. II. V. Poulsen: Catalogue des terres cuites Grecques et Romaines, p. 15, No. 13, pl. VIII.

18 a. (I. N. 2823). *Head of kouros*. M.

H. 0.275. Facial h. 0.15. The head was found on Thasos and carved in the local coarse-grained marble. The back of the head has split off, presumably by the forcible removable of a "meniscus", the

lower part of whose socket is discernible at the top of the fracture. Slight damage to nose tip, chin and cheek, whereas the otherwise uniformly preserved surface is somewhat weathered on the whole. Acquired 1935 from Vienna.

This barely life-size head has been broken off a statue, certainly of the usual nude, frontal ideal type; as the head is recorded as found in the necropolis of the island of Thasos, it is likely to have been a tomb statue. The traces of a meniscus and the weathering of the surface are evidence of long standing in the open air.

The head has long hair falling in a broad mass at the back and held in to the crown by a broad band, being gathered behind the ears by a narrower one. Below the latter, horizontal band the hair is stylized as "strings of beads", whereas on the crown and especially across the forehead we have a freer rendering of heavily waved hair parted at the middle. The face wears the archaic "smile", the eyes, which have a rounded-triangular form, being placed somewhat aslant and the corners of the mouth drawn up. The nose was long and narrow, the chin well marked, and the eyes and cheek bones protruding. The ears are of a strongly stylized form with a very large lobe, and probably were rendered in greater detail with the aid of paint. The neck seems rather narrow and suggests that the whole figure was of a certain slimness.

As the material itself shows, the head is a Thasian work, and from finds covering the whole of the archaic period we know that the marble quarries of the island were utilized and no doubt directly promoted the appearance of a local sculptor school (cf. latest Picard: *Manuel, Sculpture I* p. 557 seqq.). Like other provincial schools it must have been subject to strong foreign impulses, for which reason the style and period of our head can best be judged by comparing with works of other provenances. Somewhat earlier is the famous Corinthian kouros from Tenea at Munich, a work dating from the second quarter of the 6th cent. (*Fünzig Meisterwerke der Glyptothek König Ludwigs I* pl. 4 seq. H. Payne: *Necrocorinthia* pl. 48, 6-7). Our head is also associated with Attic works of this period. Gisela Richter places it to the so-called Melian Kouros Group and dates it to the middle of the 6th cent. B.C. At any rate, it represents the lighter and finer style which in the second quarter of the

6th cent. replaced the monumental style of the beginning of the century (cp. No. 11 a).

2. Tillæg til Billedtavler pl. III. Sitte in Oest. Jahresh. XI 1908 p. 142 seqq., pls. 1-2. Déonna: *Les Apollons archaïques* p. 227, No. 128. Picard in *Mon. Piot* XX 1913 pp. 41, 65 seqq., *Revue de l'Art* XXXVII 1920 p. 18 and *Rev. Et. Anc.* XXXII 1930 p. 113 fig. 8. Same: *Manuel, Sculpture I* p. 265, fig. 81, p. 559 and pl. 6. Pfuhl in *Athen. Mitt.* 48, 1923, p. 162, Note 5 and *Arch. Jahrb.* XLI 1926 p. 132. Langlotz: *Frühgriech. Bildhauerschulen* p. 132 No. 8, pl. 71 a. V. H. Poulsen in *Collections II*, 1938, pp. 70 seqq., 90 sepp., 102, figs. 5-7. Charbonneaux: *La sculpture grecque archaïque* pl. 34. Langlotz in *Hans Schrader: Die archaischen Marmorbildwerke der Akropolis* p. 65. Lippold, *Philol. Wochenschr.* 1941 p. 27. Gisela Richter: *Kouroi* p. 175 No. 93 and figs. 267-69. Same: *Archaic Greek Art* p. 95. Buschor: *Frühgriechische Jünglinge* p. 71.

#### 19. (I. N. 426). *Female bust. Terracotta.*

H. 0.25. From Palestrina (Praeneste) in Latium. Acquired 1888 in Rome. There being no fracture surface below, this is a genuine bust, consisting of head, neck and part of the breast. Damage to right side, a little of the left margin and the left ear. Otherwise excellently preserved and interesting on account of its colouring.

On her head she wears the conical cap that was common to the women of Rome and Etruria in earliest times, and over it a veil which we must imagine falls down the back, and a diadem ("stephane") visible only at the front; cp. the related female figures in the mural paintings from the Tomba del Barone in Tarquinia (Fr. Poulsen: *Kat. des etrusk. Mus.* p. 179 seqq. Weege: *Etruskische Malerei* pls. 78 and 83). The cap and veil are painted with red and black stripes, the diadem has black and red tongues. The hair is black, as are the eyebrows. The eyes are aslant, with tear ducts, and painted with black, whereas the lips, which are drawn up into a semicircle, are painted red. Round the neck is a painted necklace. Below this can be seen the border of the red garment.

This is Italic, Ionic-influenced art of the second half of the 6th cent. In the Villa Papa Giulia in Rome there is an antefix with an exactly similar terracotta head from Tibur (Tivoli) (A. Andrén: *Architectural Terracottas from Etrusco-Italic Temples*, Lund 1940, pl. 114 (I, 1)).

*Billedtavler* pl. II. *Fra Ny Carlsberg Glyptoteks Samlinger I* 1920 p. 144 seqq., fig. 16. Fr. Poulsen: *Etruscan Tomb Paintings* p. 23 fig. 16. P. J. Riis: *Tyrrhenika* p. 32 and pl. 44.

20. (I. N. 1196). *Torso of a female figure* (Kore). M.

H. 0.44. From Amorgos Island. Acquired 1895.

The figure is carved in one piece with the base. The work suggests that this is no really archaic Kore like No. 21, but an archaizing piece, a votive figure in the oldfashioned, holy style. Works of this kind already begin to appear in Greek art in the 5th cent. (cf. Ed. Schmidt, below, and Pfuhl in Athen. Mitt. 48, 1923, p. 132 seqq.).

Billedtavler pl. II. Reinach: Rép. Stat. IV 402,2. Eduard Schmidt: Archaische Kunst p. 50. Note 12. Arndt-Amelung 3762-69 (Fr. Poulsen).

21. (I. N. 1544). *Torso of an archaic female figure* (Kore), M.

H. 0.73. Fragment found on Andros. Acquired 1896 in Athens.

Over the chiton, which is nicely folded at the top, smooth below, its train raised by the woman's left hand, as the sharp edge shows, she wears the closely folded oblique cloak, a kind of mantilla, as on the Korai from the Acropolis (Pfuhl in Athen. Mitt. 48, 1923, p. 137 seqq. Cp. also No. 845). The severe weathering and the disappearance of the colours make it difficult to see this female figure in its original effect. The three shoulder locks on each side were once embellished with metal buckles.

The work is rather provincial. The style is the ordinary Cycladic style of the close of the 6th century.

Billedtavler pl. II. Reinach: Rép. Stat. IV 401,8. Langlotz: Frühgriech. Bildhauerschulen p. 126 No. 11. Arndt-Amelung 3770-71 (Fr. Poulsen). Langlotz in Hans Schrader: Die archaischen Marmorbildwerke der Akropolis p. 33 Note 2. Homann-Wedeking: Die Anf. d. griech. Grossplastik p. 91.

22. (I. N. 431). *Male head from a sarcophagus lid*. M.

H. 0.43. Facial height 0.255. Acquired through Consul Løytved at Beirut, found in a tomb at Sidon, Phoenicia. Carved in Parian marble. Some curls broken off, the nose scraped, the tip of the beard broken off. Traces of paint on hair, eyes and lips and on the side of the lid along the edge and on the small projection above the head which formed a handle when the lid was raised.

Our head comes from a Phoenician sarcophagus, in form imitating the Egyptian sarcophagi of the Saitic period and, like them, surmounted with the face of the dead in relief. The small chin tuft worn by Egyptian dead as a sign that

they have become the equal of Osiris, is a loan from Egypt, as likewise the long hair incised on the top of the coffin with no organic connection with the head itself is an imitation of a constant feature of Egyptian sarcophagi. However, the artistic work on our head, like the material, is Greek, and both technique and style show that this is an outstanding original Greek sculpture dating from about 470-60. As early as the 6th century Ionic Greek terracottas appear in Phoenicia, and in the second quarter of the 5th century Greek sculptors were employed for carving sarcophagi of the type of which our head comes from one of the best and earliest (on the whole group cf. Hamdy Bey et Th. Reinach: Nécropole de Sidon p. 145 seqq. and von Bissing in Bonner Jahrbücher 130, 1925 p. 100 seqq. See also Conzen in Syria I 1920 p. 217 seqq. and Br. Br. 746). Almost contemporaneous with our head are two sarcophagi from the necropolis at Sidon in the museum at Constantinople (Mendel: Cat. I Nos. 80-81. M. Schede: Meisterwerke der türk. Mus. I pl. 9), whereas a head in Berlin is rather later (Furtwängler: Kleine Schriften I pl. 11). The large number of later sarcophagi, especially in the Louvre and in the Museum at Beirut, show how the quality quickly begins to fall off, no doubt because the business started by Greek artists has passed into local hands.

The snail-shell curl over the brow originated in archaic art; but the form of the facial features, the prominent eyelids, the large chin and the grave mouth as well as the severity of the expression show that the head cannot be much earlier than the pediment sculptures of the Zeus temple in Olympia. Our head is the work of an Ionic artist of the period 470-60 B. C., and a marble head stylistically related to it is to be found at Nicosia, Cyprus (Journ. Hell. Stud. XXXIII 1913 p. 48, pl. 1. Arch. Anz. 49, 1934 p. 99, fig. 12).

Billedtavler pl. II. N. C. G. 5-6. Furtwängler: Meisterwerke p. 737. Jouvin: Sculpture Grecque p. 156. Hamdy Bey et Th. Reinach: Nécropole de Sidon p. 100 No. 25. Mendel: Cat. I p. 224. Fr. Poulsen: Græske Originalskulpturer pl. 13. V. H. Poulsen in Acta Arch. VIII, 1937, p. 86 and in Collections III 1942 p. 78 and fig. 40. Waldhauer: Die antiken Skulpt. der Ermitage I p. 70. Otto: Handbuch der Arch. I p. 819 pl. 197,1.

23. (I. N. 423). *Fragment of a Spartan sepulchral relief*. M.

H. 0.37, maximum breadth 0.27. Found in Laconia near the town



of Areopolis on the coast of Maina and carved in Laconian marble. Nose, mouth and breast damaged (formerly restored with plaster). Modern incised lines here and there. Acquired in 1888 from the collection of Count Tyszkiewicz in Rome.

A girl clad in chiton and himation, of which she is lifting a corner with the left hand, with her right hand is pouring wine from a small jug into a large drinking bowl (kantharos) held out by a hand from the right. In analogy with other Spartan stelae, here sat the deceased, heroized, on a throne (cf. Tod and Wace: Cat. of the Sparta Museum p. 102 seqq.). A decoration may have been painted in the fronton above (cp. Arndt-Amelung 1311). Our relief is one of the earliest known stelae with a fronton (cp. the relief from Geronthrai mentioned below and an Attic votive relief at Athens, Svoronos: Das Athener Nationalmuseum I pl. 22 No. 43).

From the point of view of style this relief is a typical Spartan work of the first third of the 5th century; cp. especially a relief from Magula in Berlin and two reliefs at Sparta from Angelona and Geronthrai (Langlotz: Frühgriech. Bildhauerschulen p. 86 Nos. 7 and 10. Athen. Mitt. 29, 1904, pl. 3). The style betrays contact with Ionic and Attic relief art of the same period.

Billedtavler pl. II. N. C. G. 4 A. Furtwängler in Athen. Mitt. 8, 1883, p. 364 seqq., pl. 16. Reinach: Rép. Rel. II 184,5. Neugebauer: Katal. der Bronzen, Berlin I p. 66. Lechat: Sculpture attique avant Phidias p. 282 Note 5. Tod & Wace I. c. p. 111. Langlotz I. c. p. 86 No. 9. Fr. Poulsen: Græske Originalskulpturer pl. 11. Bruno Meissner & Dietrich Opitz: Die Heimkehr des Kriegers, Sitzungsber. der Berl. Akad., Phil.-hist. Kl., 1938, XIII pp. 137 and 142 with Note 2. K. Friis Johansen: De attiske Gravrelieffer p. 83 fig. 38.

24. (I. N. 430). *Hermes*. Herm. Italic marble.

H. 0.28. As the underpart shows, this fragment came from a herm. The surface of the face has been roughly treated with acid and then polished, the frontal hair, the eyelids and beard are slightly damaged. The eyes were inlaid; the whites, in marble, remain, whereas the black or coloured iris and pupil have fallen out.

Nos. 24, 25, 149, 241 and 514 were acquired in 1888 from the collection of Count Tyszkiewicz in Rome; but whereas the others are of Greek marble and workmanship, though dating from the 1st cent. B. C. at the earliest, this head is different in its marble and technique and is evidently an ordinary Roman copy.

To the Greeks, the herm had been evolved out of the earliest, foursided idols (*τετραῶνοι λίθοι*), these again out of the crude stone fetishes (*ἀργοὶ λίθοι*), and the herm form was a particular favourite in Arcadia (Paus. VII 22, 4 and VIII 48, 6). Athens, too, had many herms—in that city indeed there was a public square called "The Herms", frequented on market days by the people of Deceleia (Lysias XXIII, 3). In the conquest of Athens by Xerxes in 480 B. C. all the city herms were destroyed (an ancient herm of Hermes of pre-Persian War days, found at the Acropolis, is illustrated in Antike Plastik W. Amelung gewidmet pl. 18, while in No. 12 a the Glyptotek possesses an original herm head of the period round about 480). Then, when new herms were set up after the Persians had been driven out under Cimon, they were carved in the style that was fashionable at that time, about 470 B. C. Such a herm appears in a neo-Attic relief in Lanckoronski's collection at Vienna (Oest. Jahresh. XVI 1913 pl. 1). This style seems to have been devoted to the herm type; the new ones that were carved in Athens when the old ones had been destroyed or—as during the Peloponnesian war—brutally mutilated, were as far as possible kept in the same hieratic style; for example, see the two herms found in Pergamon and Ephesus, stated by their inscriptions to date back to the herm of Alcamenes (Altertümer von Pergamon VII, 1 p. 48 No. 27. Oest. Jahresh. XXIX, 1934 p. 23 seqq.). On this point too the Romans imitated the Greeks, most Roman villas having their "Indian Dionysus" with the snail-shell curl on his forehead, long "holy locks" (Euripides: Bacchai 494) and long beard.

Billedtavler pl. II. N. C. G. 11. Joubin: Sculpture Grecque p. 106. Reinach: Têtes Antiques pls. 42-43. G. Lippold: Kopien und Umbildungen p. 157 Note 3. L. Curtius: Zeus und Hermes pp. 14, 70, 76. Fr. Matz in Arch. Jahrb. XLVI 1931 p. 18. R. Lullies: Die Typen der griechischen Herme p. 13. On the origin of herms and on the Attic herms see Crome, Athen. Mitt. 60-61, 1935-36 p. 300 seqq.

25. (I. N. 429). *Hermes*. Herm. M.

H. 0.29. The nose and the point of the beard damaged. Above the forehead the front edge of the cap and the frontal hair under it had been added separately. Traces of red paint still visible below the lower lip. The shape of the shoulders shows that it was a herm. The head was found in Athens together with Nos. 149, 241 and 514. Acquired as No. 24.

The conical cap with the turned-up edge at the back of the neck characterizes the god as Hermes; this is the felt cap worn by people who are much in the open air: peasants, shepherds and wanderers, and Hermes was both the shepherd god and the eternally itinerant messenger of the gods.

The style dates from about 460 B. C., but the circumstance that the upper eyelid intersects the lower one is in itself evidence that it is a later copy; this is confirmed by the curious individual characteristic in the modelling of the lean cheeks with the deep furrows from the root of the nose to the corners of the mouth, lending an air of sorrow to the face. Can it possibly represent Hermes as Psychopompos, the guide of souls to the Underworld? At any rate, here is an important contrast to all the gay-faced Hermes heads in the Glyptotek at Munich and in the Museo Barracco in Rome (Arndt-Amelung 830-31 and Helbig: Coll. Barracco pl. 26).

It was particularly as the patron of the markets, Hermes Agoraios, that this archaizing Hermes in the form of a herm came into popular use, sometimes with the conical hat, sometimes without it (Paus. VII 22, 2 and 27, 1). As Hermes Strophaios (the god of the leaves of the doors) he stood in herm-form at almost every other house door (Aristophanes: Plutos v. 1154).

Billedtavler pl. II. N. C. G. 12. Joubin: Sculpture Grecque p. 107. S. Reinach: Têtes Antiques pls. 44-45. Arch. Anz. 1919 p. 96. Kaschnitz-Weinberg p. 98 (under No. 202). See also under No. 24.

26. (I. N. 2236). *Deity*. Head. M.

H. 0.21. The nose damaged. From a herm. Stated to have been found in Athens, but acquired in Rome.

This is a free Roman copy of a 5th cent. type. Poor work.

Billedtavler pl. II. L. Curtius: Zeus und Hermes p. 67, No. 19, fig. 24.

27. (I. N. 1204). *Young god*. Herm. M.

H. 0.26. The nose was separate, the pupils originally inlaid. The mouth slightly injured, the surface covered with sinter. Acquired in 1895 from the Naue collection at Munich.

This is a neat copy of a head which in the decorative art of the Roman Empire was sometimes employed for a male god (Hermes), sometimes for a goddess (cp. No. 337). We

know a basic type and several variants (Arndt-Amelung 1462. B. Schweitzer: Antiken in ostpreussischem Privatbesitz p. 172 seqq., pls. 13-14, and Déonna in Genava IX 1931 p. 91 seqq. Libertini: Il Museo Biscari pl. 3 No. 2). Here cp. No. 38. The prototype was perhaps a post-archaic head related to the big Ludovisi head, Br. Br. 223.

Billedtavler pl. 11. Arndt-Amelung 3772-73 (Fr. Poulsen). V. H. Poulsen in Acta Arch. VIII 1937 p. 142.

28. (I. N. 2235). *Youth*. Statue. Bronze.

H. 1.10, of the head 0.16. The eye inlays and most of the left arm missing; no doubt the teeth were also inserted originally. Modern restoration of the top of the head, the right hand and the feet, as well as various patches on the surface, of which the antique part on chest and back has been dented by rough treatment. Formerly the figure was restored with a left arm holding an ugly cornucopia (see the earlier publications). The statue was found in the 17th century at Giannicolo and thereafter, and throughout the 18th century, was in the Palazzo Barberini; in the 19th century it came to the Palazzo Sciarra, whence it was acquired by Carl Jacobsen in 1892.

Technically, this hollow-cast, rather thick-walled bronze is excellent work and now wears a fine, dark patina. Arms and legs were cast separately and then joined on to the torso; a hole at the left hip is presumably associated with the left arm or its attribute. Eyebrows, lips, nipples and navel are inlaid with another bronze alloy. The "feather-shaped" curls in the antique part of the hair are engraved.

This "featherlike" stylization of the hair is to be seen on other 5th cent. works (e.g. the head of Aristogeiton, Gisela Richter: Sculpture and Sculptors of the Greeks, fig. 574) and is scarcely of any significance to an interpretation of the figure, which it would be natural to regard as votive.

Typologically it is an early specimen of the breach with the law of frontality, for it no longer stands stolidly on both feet, but rests with more weight on the left, the right knee being bent. As yet, however, this new stance alters little in the attitude of the rest of the body, the lines of the hips and shoulders. This stage was passed by Greek sculpture in such a leading art centre as Athens about the year 480 B. C. (cp. the beautiful ephebe figure from the Acropolis, contemporary with the Tyrannicides, Br. Br. 461 B; Schrader: Auswahl arch. Skulpt. pl. 16 seq.); however, as the head shows,

our figure must be a good deal later, for the proportions of the face and the rendering of the hair suggest a time getting on towards 460 B. C. Indeed, the rather weak expression of the head itself with its open mouth, in conjunction with the somewhat blurred modelling on the whole characterizes the figure as being a product of peripheral Greek art, and so, despite the absence of exact parallels, we must regard it as an Italic or southern Etruscan work, executed under strong influence from Greek art. It was Greek art from the colonies in southern Italy, possibly from Tarentum, that served as the prototype; it seems to be closely related to a group of statuettes from Calabria (cp. Furtwängler: *Kleine Schriften* II p. 436 seqq., pl. 45 seq.). On several points our figure bears a resemblance to a somewhat earlier statue of similar size from Piombino, now in the Louvre (Langlotz: *Frühgriech. Bildhauerschulen* p. 32 No. 30).

Billedtavler pl. II. Studniczka, *Röm. Mitt.* II 1887 p. 90, pls. 4-5. Matz-Duhn I 978. Joubin: *Sculpture Grecque* p. 73 fig. 8 and p. 146 fig. 44. Furtwängler: *Meisterwerke* p. 76 Note 3. Lechat: *Sculpture attique avant Phidias* p. 456 Note 2. Déonna: *Apollons archaïques* pp. 7, 8, 360, 372. G. Lippold: *Antike Skulpturen der Glyptothek Ny Carlsberg* p. 19 seq., fig. 17. E. Langlotz: *Frühgriech. Bildhauerschulen* p. 179. Br. Br. 743-44 (Fr. Poulsen). V. H. Poulsen in *Acta Arch.* VIII 1937 p. 104. Bulle, 99. Winckelmannsprogramm (1939) p. 17 Note 31. P. J. Riis: *Tyrrhenika* p. 29 and pl. 41 (believes the figure to be Caeretan work).

29. (I. N. 1624). *Head of a young man.* Bronze.

H. 0.21. Part of the back of the head missing; the nose bruised. In the forehead a repair with tin and wax. Acquired 1898 from the Despuig collection in Mallorca. The head is reputed to have been found at Aricia and seems to have been broken off a statue.

In the hair, long finely engraved curls are drawn forward and terminate in three rows of snail-shell curls across the forehead. The eyes are large and primitively formed, and they were not inlaid, but cast together with the head; this seems to be an Italic feature, as in Greece we find it only in small bronzes. We must imagine that the bronze surface of the eyes was painted. The mouth is very small and devoid of expression.

This head may be compared with the head of the Greek Strangford Apollo in London (Br. Br. 51), but its eyes are smaller and the cheeks more taut, not to speak of the artistic

superiority of the Greek work. Our head is Italic or Etruscan, from late-archaic time, most closely related to a bronze figure from Isola di Fano (Giglioli: *Arte Etrusca* pl. 88, 4), and thus is an early relation of No. 28. A splendid Italic statuette of the same period is the Acontist in the Louvre (*Arch. Jahrb.* VII 1892 pl. 4. Cp. Langlotz, below).

Billedtavler pl. II. Déonna: *Apollons archaïques* p. 251. E. Langlotz: *Frühgriech. Bildhauerschulen* p. 179, Notes 12, 15. Br. Br. 742 (Fr. Poulsen). Picard: *Manuel, Sculpture I*, p. 487 Note 5. P. J. Riis: *Tyrrhenika* p. 89 and pl. 17,1.

30. (I. N. 1623). *The Aegisthus relief.* Italic marble.

H. 0.48, br. 0.76. The relief bears distinct marks of fire, and over these are remains of vegetation; its right side has been fractured, and in joining it together a patch of gypsum was left at Orestes' shoulder. Found near Aricia in the temple of Diana at Lake Nemi in 1791 and acquired for the Glyptotek in 1898 from the Despuig collection at Raxa, Mallorca.

Orestes has struck down his father's slayer and his mother's paramour, Aegisthus, who has sunk bleeding on one knee. From behind a female places an admonishing hand on Orestes' shoulder—according to the current interpretation she is his mother Clytaemnestra. Behind her stands Electra, her hand to her breast suppressing her joy. At the margins the scene is framed by two mourning women, their effect being like that of the chorus in a tragedy.

This famous relief was once considered to be an archaic Greek work, until Furtwängler demonstrated that there were several unarchaic elements in it, and that it was an Italic imitation of Hellenistic times, related to Italic gems of the 3rd and 2nd cent. B. C. The point is that the eyes are much too oblique to be archaic, and the upper eyelid intersects the lower one; Orestes has a fillet about his hair with the ends streaming behind, an element occurring only after Alexander the Great, and both he and Aegisthus are wearing their hair locks broad and square cut, which is another feature unknown to archaic art. Nor are the form of the moustache, and the bowels stylized as depending ribbons, in the style of the 6th century. In the garments and hair-dressing of the woman the various types are mixed together: Electra is wearing a chiton with a deep kolpos, like those on the Acropolis korai, whereas the terns have a cloak with



sleeves; these look like a misconception of the corners on a archaic epiblema. "Clytaemnestra" is wearing a chiton and the archaic cloak, but here again the latter is absurdly furnished with a sleeve. The coiffures of the two terns are very different, the one on the left being early Ionic, the one on the right much more freely rendered. There are similar contrasts in the drapery of the two terns.

The spatial proportions are also unarchaic.

But if this relief found on Roman soil is full of stylistic contrasts that bear witness of pickings from various models, the subject itself is no less queer. Actually, the slain Aegisthus and Electra who, hand on heart, seems to be crying with the Electra of Sophocles (v. 1410): "Strike once again", are the only clearly drawn ones among the principal characters. For how shall we explain that Orestes is bearded when he is always understood to be quite young, and that with a gesture he seems to be hastening out of the picture, away from Clytaemnestra, the very person whom he is supposed to slay next? And that Clytaemnestra, who in the tragedies flees from the vengeance of her son, is holding him back? Here we seem to have the same sort of ignorance as that betrayed in the representations of Greek myths on the Etruscan cinerary urns. Nor it is possible to accept Klein's interpretation of the two as Menelaos and Helena (Oest. Jahresh. XIII 1910 p. 166); for Menelaos does not hurry away from Helena during the bloodbath at the taking of Troy. We should rather imagine the picture as a single scene of the great drama in the royal stronghold of Mycenae: Orestes kills Aegisthus, and while Electra is overjoyed, his other sister (Chrysothemis) or his old nurse seeks to restrain him from killing his mother; but in vain; in the next scene, which is lost, he has done the act which brought upon him the persecution of the furies. On an Etruscan cinerary urn it is a Goddess of Fate who holds Orestes back from matricide; on another Orestes is bearded too and is incited to matricide by a fury. Thus there are many variations (Bruun: *Rilievi delle urne etrusche* I pls. 77,5 and 75,1).

It is evidence of the original painting of the relief that the sword belt around Orestes' chest is not rendered at all but had to be indicated in colour.

Billedtavler pl. III. An etching by Fontana, 1791, is reproduced in Arch. Zeitung VII, 1849, pl. 1. Joaquin Maria Bover: *Noticia historico-artística de los Museos del cardenal Despuig* p. 107 No. 77. Hübner: *Antike Bildwerke* No. 772. Welcker: *Alte Denkmäler* II p. 166 (where the circumstances of the find are mentioned) and pl. VIII 14. Furtwängler: *Antike Gemmen* III p. 266. Reinach: *Rép. Rel.* II 183,1. Fr. Poulsen in *Rev. Arch.* 1920, VII p. 169 seqq. C. Robert: *Archäologische Hermeneutik* p. 256 seqq. G. Lip-pold: *Antike Skulpturen der Glyptothek Ny Carlsberg* p. 18 pl. 16. Eduard Schmidt: *Archaistische Kunst* p. 63 Note 21. G. Q. Giglioli: *L'Arte Etrusca* p. 27 and pl. CXXXV. Quite impossible are the analysis and interpretation of the relief by Franz Altheim: *Griechische Götter im alten Rom. Religions-gesch. Versuche* Vol. 22. Giessen 1930 p. 109 seq. *Classical Journal* XXXV, 1939-40, p. 359 f. *Studi Etruschi* XVI, 1942, p. 207.

31. (I. N. 424). *Relief fragment*. M.

H. 0.30, maximum breadth 0.19. Acquired from Rome from the Kopf collection.

As Furtwängler has shown, the relief is in the same archaic-Italic style as the Aegisthus relief (No. 30). Three women are represented, all with their himations pulled up over their heads; the foremost is young and has an archaic face and smile; the other two are old, with lined faces and wrinkled necks, perfectly naturalistic like the pictures of old women in Hellenistic style.

In the foreground is the head of a mule with forward-stretching neck, showing that it was galloping. Accordingly, it cannot be a representation of the arrival of Perseus at the Graiai on Pegasus, because the animal here is not a horse (see Roscher's *Lexikon*, Graiai), or part of a funeral procession, for the animal is travelling fast, and there is no gesture of sorrow; it must be part of a scene of a mule race with spectators. Such races were held for a short time in the 5th cent. B. C., from 496 to 448, at Olympia (Paus. V 9, 1-2; Pindar: *Olymp.* V and VI 22 seqq. and Skol. V 6, ed. Drachmann I p. 140). The feature of women being present is not Greek, but Italic custom, familiar from the Etruscan mural paintings (cp. *Tomba delle Bighe* etc.). Sicily and Magna Graecia were in fact famous for their fast mule teams; in those countries mule races persisted long and we know that the Romans preserved this ancient custom right down into Empire times, "because mules were the first animals to be harnessed to vehicles" (see Pauly-Wissowa I col. 2695 seq.). But our relief came just from Rome.

The relief did not terminate on the right, as has been asserted; that edge was prepared for joining to another slab. We must imagine a large composition with mule-chariots racing and with men and women as spectators.

Billedtavler pl. III. N. C. G. 4 B. Furtwängler: Gemmen III p. 268. Fr. Poulsen in Rev. Arch. 1920, II p. 180 seqq. Amer. Journ. Arch. XXVI 1922 p. 302. Racing with spectators on a Greek vase fragment by Sophilos, Athen. Mitt. 62, 1937 pl. 53.

32. (I. N. 1447). *Archaizing head. M.*

H. 0.37. The head was designed for inserting into a statue. Nose, lips and chin damaged, the hair and face rather weathered. Stated to have been found at Alatri in the Volscian mountains. Acquired 1896 in Rome.

Despite the archaic coiffure and the archaic smile, this is no archaic original but a later imitation (archaizing); this appears from the very modelling of the hair and cheeks and the rendering of the upper eyelids, which cut the lower ones and have a fold across them. Over the forehead the long hair is rolled into three curls held by a broad fillet, and two shoulder-locks emerge from the back hair. Whereas a similar head in Brussels is justly interpreted as an archaizing head of Apollo, the features of the Glyptotek's head are individual enough to suggest the portrait of a young Roman woman in archaistic stylization.

Billedtavler pl. III. Arndt-Amelung 3774-75 (Fr. Poulsen). Athen. Mitt. 57, 1932, p. 70 (Jacobsthal). The style-related head (formerly in the Somzée collection) in Brussels is discussed by Lechat in Rev. Arch. 1900 II p. 1 seqq. and pl. IX-X, and by Fr. Cumont: Catalogue du Musée du Cinquantenaire No. 1.

33. (I. N. 425). *Small archaizing head. M.*

H. 0.18. Nose missing. Forehead damaged. Acquired 1888 from Count Tyszkiewicz's collection in Rome.

Now considered to be a male head, especially as there is no trace of ear-rings. From the crown the hair is combed forward and terminates in front in a sharp margin, whose weak imitation of snail-shell curls suggests that it is an archaizing, not an originally archaic head (cp. No. 41). With the slanting eyes, the smiling mouth, the oval face with

its narrow chin and the ears well back it is accordingly a later imitation of an Attic model. The quality is very poor.

Billedtavler pl. III. N. C. G. 3. Arch. Anz. 1919 p. 95.

34. (I. N. 1840). *Archaistic double herm. M.*

H. 0.26. A. Nose and lips restored. B. Nose tip broken off. Ears and curls of both heads damaged. Acquired 1901 from the Warren collection in Rome.

The two heads are exactly the same. These twin herms are somewhat rare in Greek art (cp. Studniczka: Bildnis des Aristoteles p. 21. S. Eitrem in Pauly-Wissowa s. v. Hermai p. 706. Cp. a Serapis herm in the Lateran, Arndt-Amelung 2190-1 and 2348-9). A replica of the Glyptotek's type is to be seen in the Lateran, Rome, Arndt-Amelung 2192-4. The text there mentions other replicas, to which may be added a head in the National Museum at Naples, Guida Ruesch No. 97.

The type and style of hair recall No. 32 but keep more to the archaic prototype, though it is reproduced in an empty and superficial manner. The deep fissure along the edge of the frontal hair was made with a running drill. In the eyes the upper eyelid has a fold and it cuts the lower one at the outer corner; these two features never occur in genuine archaic art.

Billedtavler pl. III. Arndt-Amelung 3776-78 (Fr. Poulsen).

35. (I. N. 441). *Archaistic relief with Athena and Hephaestus. M.*

H. 0.39, breadth 0.32. Hephaestus's face damaged. Formerly in the Gréau collection, Paris, then in Tyszkiewicz's in Rome, whence it was acquired in 1888.

Above and below the panel has a smooth edge. The scene represents Hephaestus with a pointed beard, hair bound, mantle over his shoulder and a hammer in his left hand, passing a helmet to Athena, who stands frontally with lance and shield. She is wearing an Attic peplos with girdle, stylized as a thin chiton, and has long hair held by a band. The myth represented by the scene is: Athena requests Hephaestus to make weapons for her; he does so, but in handing them to her he falls in love with the virgin goddess, who fearfully flees to escape his embrace. The story was illustrated on the famous Amyclaeic throne (Paus. III 18,13)

and must have been a favourite one in archaic times. The next scene: The pursuit, is to be seen on an archaistic relief fragment from the Faustina temple in Rome (Arndt-Amelung 818). Lucian ("Of the Gods" 8) describes amusingly how Hephaestus is overcome with love for the goddess, at whose birth from the brain of Zeus he assisted, and begins the pursuit forthwith. Another extremely chaste scene of the delivery of the weapons is to be seen on a relief from Epidaurus (Reisch, Oest. Jahresh. I 1898 p. 79 fig. 37).

That the Glyptotek's relief is archaistic is evidenced by the form of the drapery and the flying folds (swallow-tail folds) and by Hephaestus's powerful body with its deep chest. It belongs to the first archaizing period, however, the close of the 5th cent. B. C., like a well-known twelve-god relief, now in Baltimore (Br. Br. 660).

Billedtavler pl. III. N. C. G. 20 C. Oest. Jahresh. I. c. p. 82. Cook: Zeus III p. 207, fig. 127.

36. (I. N. 442). *The fight for the Delphic tripod*. Archaistic relief. M.

H. 0.76, br. 0.63. Acquired 1893 from the Stroganoff collection, Rome; found at Velletri.

The legend is that Heracles has murdered a guest, and therefore the gods have visited a disease upon him. In his search for relief Heracles appeals to the Delphic priestess Pythia, but as she refuses to answer him, he breaks into the sanctum of the oracle, tears the tripod from its base and tries to carry it away. Apollo arrives and tries to stop him, and in the end Zeus has to part the contestants with his thunder bolt (Apollodorus II, 6,2).

The scene on the relief is the fight. In the centre is the Omphalos, the sacred fetish stone, bound with fillets, which according to Greek superstition designated Delphi as the navel of earth. On the left is Heracles, with lion's skin and quiver, the tripod on his left arm, the club in his right and the bow in his left hand. On the right is Apollo with long hair, cloak over arms and back and his bow in his left hand; with the right he has seized the tripod.

The style is archaistic, a Roman imitation of an archaic model. One particularly typical feature is the swallow-tail folds of the cloak illogically far out from Apollo's body;

others are the ludicrously small hair roll (krobylos) at the back of his head and the positions of the ends of the toes. There are numerous archaistic reliefs with this motive, rendered in exactly the same design; the most famous on a candelabrum base at Dresden (Br. Br. 150). Presumably they all date back to a famous archaic original in Delphi itself, which must belong to the period around 500 B. C.

Billedtavler pl. III. Apparently mentioned by Zoëga in Bassirelievi II p. 99 and afterwards in the lists of replicas, latest in Amer. Journ. Arch. XXXIV 1930 p. 321, A 7. Cat. de vente de la coll. Borghese (1893) pl. III No. 533. N. C. G. 20 A. On the replicas see Hekler: Die Sammlung antiker Skulpturen in Budapest p. 108 No. 98 and Ed. Schmidt: Archaistische Kunst p. 63. The specimen from the Nani collection at Venice was sold in Rome in 1909 with the Ferroni coll. (Cat. de Vente No. 279, pl. 56) and is now in the Walters Art Gallery, Baltimore. A specimen was found in Piraeus harbour, Ill. London News 31st Jan. 1931. A relief in Villa Albani repr. Arndt-Amelung 4667.

37. (I. N. 841). *Archaistic relief with Poseidon, Hera and Ares*. M.

H. 0.57, b. 0.64. The edges slightly damaged. Acquired 1887 from Rome and stated to have been found in a Roman villa near Tusculum.

The three gods walk in solemn procession; on the right Poseidon in himation, with dolphin (partly broken) in the right hand and doubtless originally resting the left on the trident, which was painted on the panel. Centre, a richly clad female, either Hera or Amphitrite, mistress of the sea. On left a warrior in leather jerkin, chiton and greaves, with shield and lance in the right hand, helmet in the lowered left, Ares no doubt. The style is late archaism as far as the garments are concerned, and the severe style for the faces.

Pegholes in the edges of the relief show that it was only part of a large whole; the procession was probably much longer, perhaps consisting of all the twelve great gods as on an archaistic relief from Tarentum, now in Baltimore (Br. Br. 660), where it is not Amphitrite but Hera or another of the principal goddesses who follows Poseidon.

Billedtavler pl. III. N. C. G. 20 B. Eduard Schmidt: Archaistische Kunst (München 1922) pp. 25 and 59 Note 8. A. W. Lawrence: Classical Sculpture p. 318 seq., pl. 119 b. Neugebauer, Arch. Anz. 55, 1940, p. 651. Beccatti, Critica d'Arte 1941 p. 40.

38. (I. N. 560). *Young god*. Head. M.

H. 0.25. The nose new, in plaster. The hair slightly damaged. Acquired 1892 from Rome.



The style is archaizing. It is a variant of the type No. 27 and the beardless head on the double herm No. 337. We know of three replicas and a fragment of the type of our head, two replicas in the Capitoline Museum (Arndt-Amelung 425-28) and one in the museum at Catania (Libertini: *Il Museo Biscari* pl. 3 No. 3), whilst a fragment is in the store-rooms of the Vatican (Kaschnitz-Weinberg No. 11, pl. 3). This head, which originally was certainly male, was also used by the Romans for female deities (see No. 337). The type is discussed under No. 27.

Billedtavler pl. III. N. C. G. 16. Arch. Anz. 1919 p. 95. C. M. Galt in Amer. Journ. Arch. XXXIII 1929 p. 48 seq., fig. 5.

39. (I. N. 443). *Archaizing female figure*. M.

H. 0.62. The nose, a piece of the right brow, the chin, the neck with part of the back hair, a part of the right lower leg, both feet and the plinth restored in plaster. Both forearms missing. Head and trunk seem to belong together. Acquired 1889 from the dealer Alberici in Rome.

Underneath the figure is clad in an Ionic chiton with half sleeves, and over it a Doric peplos, a corner of which she raises in her left hand. This is evidently Roman archaistic work, in which the copyist has harked back to peplos-clad female figures of about 480 B. C. (cp. the mirror No. 294), but has not succeeded in—or perhaps did not aim at—a rendering in pure style. A similar figure but minus the head is in the Catania Museum (earlier in the Museo Biscari in Catania), a third of the same type was found in the *thermae* in Leptis Magna, and a fourth was formerly on the market in Rome (photo. in the German Inst.).

Billedtavler pl. III. N. C. G., text p. 12 seq., fig. 3. Reinach: *Rép. Stat.* II 2, 637, 3. G. Libertini: *Il Museo Biscari* I, p. 5 seq. No. 5 pl. IV. Bartoccini: *Le Terme di Lepcis* p. 149 seq. and figs. 157-58. V. H. Poulsen in *Acta Arch.* VIII 1937 p. 31 Note 1. Also cp. the figure in *Not. Scavi* 1931 p. 122 fig. 4. Langlotz in *Arch. Jahrb.* 61/62, 1946/47, p. 101.

40. (I. N. 444). *Torso of female double herm*. Rosso antico.

H. of the antique part 0.33. Lower part restored. Acquired 1891 from the dealer Alberici in Rome.

Roman archaistic style, an imitation of the late-archaic type of kore.

Two similar but badly preserved double herms of the same material are in the storehouse of the Terme Museum,

and three single herms of the same type are to be found in the Conservatori Palace, one with the head preserved, as on a similar double herm at Palermo (Stuart Jones: *Sculptures in the Palazzo dei Conservatori* p. 103 No. 9 and pl. 119).

Billedtavler pl. III. Reinach: *Rép. Stat.* IV 333, 4.

41. (I. N. 877). *Arm fragment of a throne*. M.

H. 0.16, l. 0.25. Acquired 1897 from Alberici in Rome, formerly at Villa Fulvio Fiorelli opposite S. Agnese fuori le mura.

On top of the arm can be seen the elbow of the large figure which was originally seated on the throne. The female head below is not that of a standing caryatid but, as the thickness and position of the neck shows, of a recumbent sphinx, the height of which was about 0.40, judging from the observable proportions. As the arm is usually a third of the height of the throne, this makes it about 1.20 m., so that a seated figure would be a little more than twice the natural size.

The head is archaistic, an imitation of a late-archaic kore. Below the diadem are two rows of cursorily drawn snail-shell curls (cp. No. 33), and below these the hair is parted at the middle of the forehead and falls in three shoulder locks on each side, the back hair being compact. The upper eyelid has a fold and cuts the lower one (cp. No. 34.).

There is a similar chair-arm fragment in the museum at Geneva and, notwithstanding the slight deviations in the dimensions, doubtless came from the same figure as the Glyptotek's (Déonna: *Cat. No.* 186).

Billedtavler pl. IV. N. C. G. 17. A. W. Lawrence: *Classical Sculpture* p. 344, pl. 134 b.

42. (I. N. 440). *Waterspout in the form of a dog's forequarters*. M.

L. 0.11. Acquired 1888 from Count Tyszkiewicz's collection, Rome.

This is Roman work, the eyes somewhat archaizing, and the figure no doubt once had its place on one of the miniature fountains (cf. Fr. Poulsen: *Sculptures antiques de musées de province espagnols* p. 57 seq. on these fountains). It is in the form of a rhyton, and one can imagine it held by a satyr boy (I. c. fig. 89).

Billedtavler pl. IV.

## GRAECO-ROMAN ART

Nos. 43-527 are mostly sculptures by Roman craftsmen, either Empire copies of works of the grand art of Greece from the 5th to the 2nd cent. B. C., or Roman decorative sculpture for the adornment of public buildings or villas.

Nevertheless there are also original Greek works among them, first and foremost the sepulchral sculptures and the votive reliefs, Nos. 189 and 194-240, then Nos. 56 (?), 83, 143, 150 (?), 177, 290, 294, 304, 312, 317 a, 325, 329, 330 a, 344, 364, 397 a, 398, 399, 399 a, 400, 404.

A convenient survey of the original Greek works in the Glyptotek, from archaic to Roman times, is given in Fr. Poulsen: *Græske Originalskulpturer*. København 1934.

Regarding the Greek portraits, see the introduction preceding No. 409.

43. (I. N. 1531). *Aphrodite*. Statue. M.

H. 1.52. Mistakenly restored as a Muse. The head, right arm and hand with the fold, left breast and part of the left upper arm, left forearm and several parts of the drapery and the feet formerly restored in marble, presumably in the 18th cent. Most of those restorations removed 1947. The plinth is not the original one. Acquired 1896 from the Guggenheim palace in Venice.

This is the Goddess of Love, of a type which has numerous copies, variants and replicas in reduced size; the most complete and best replica is a statue in the Louvre (Br. Br. 473, cf. 694-95). Aphrodite is wearing a thin chiton fitting the body closely and revealing her curves in all their splendour, and, having slipped down from the left shoulder, baring the left breast; over the chiton she has a heavy cloak covering her back and twisted round her left arm, while her right hand raises a corner of it over her right shoulder. The weight of her body is on the left leg, the right being bent and drawn back. The original head was lowered and turned towards the figure's left side. Our torso seems to be a somewhat superficial copy of the basic type.

The original statue must have been an Attic bronze statue of the last quarter of the 5th cent. B. C. This is shown by the similarity with works such as the reliefs from the Nike balustrade (cf. Rhys Carpenter: *The Sculptures of the Nike*

Temple Parapet p. 61) and the Hegeso stela (Diepolder: *Die attischen Grabreliefs* pl. 20). As regards both the drapery and the head there is also a relationship to the Paconius Nike and a head preserved in two replicas, works which stylistically are inseparable from the Attic art of the time after Parthenon (Br. Br. 444-45. *Röm. Mitt.* IX 1894 pl. 7 and Carpenter, l. c. pl. 10,2); for other related works of the same period see Blümel: *Kat. Berlin IV* p. 36. The sculptor is unknown to us. The enormous number of replicas of various kinds bears witness to its popularity through the ages. On Roman coins we find the type employed as "Venus genetrix", the ancestress of the imperial Julian family.

Billedtavler pl. IV. Reinach: *Rép. Stat.* IV 198, 6. Arndt-Amelung 3779 (Fr. Poulsen). On the replicas of the type see Klein: *Praxiteles* p. 55 seqq. *Amer. Journ. Arch.* XXXI 1927 p. 141 seqq. and XXXIX, 1935 p. 179 and p. 454 seqq. Arndt-Amelung 1131, 1788 1851, 3251, 3780-81. Mustilli: *Museo Mussolini* p. 39. Reimann: *Kerameikos II*, p. 133. Not. Scavi 1941 p. 230 seqq. (here used as a portrait). *Rev. Arch.* 1949, XXXI-XXXII, p. 1098 seqq. There are copies or variants of the type in the following sale and exhibition catalogues: Coll. Grüneisen pl. 15. Auct. Coll. B., Paris May 1910 No. 39 pl. 3. Auct. at Hotel Drouot, Paris March 1911, No. 103 pl. 3, 2. A. Sambon, *Exposition 1928* No. 41 pl. 10 = Auct. Coll. Volpi, Rome 1910 No. 56 a pl. 87. Auct. Coll. Jean Sauphar, Paris 1930 No. 61 pl. 7. Auct. at Sotheby's 27th July 1933 No. 116. The type Br. Br. 474 (cp. Arndt-Amelung 498) may represent an independent variant already from the 4th cent. (on the interpretation cf. Blinkenberg: *Knidia* p. 72 Note 2). The terracottas are Roman Empire (see Dorothy Burr: *Terracottas from Myrina in Boston* p. 11); on the coins see Bieber, below. On the type itself see otherwise Lechat: *Sculpture attique avant Phidias* p. 490. Bulle: *Der schöne Mensch* p. 263 pl. 124. Lippold: *Kopien und Umbildungen* p. 11 and p. 236 Note 27. Schrader: *Phidias* p. 311 seqq. Walston: *Alcámenes* p. 201 seqq. Zahn in *Festschrift Loeb* p. 138. Bulanda in *Eos* XXXIII 1930-31 p. 535 seqq. Bieber in *Röm. Mitt.* XLVIII 1933 p. 271 seqq. Rizzo: *Thiasos* (Rome 1934) p. 38 seqq. and p. 53 Note 37. Süsserott: *Griech. Plastik des 4ten Jahrh.* p. 130.

44. (I. N. 495). *Aphrodite*. Statuette. M.

H. 0.37. Left hand, and the fingers of the right, missing. Found in Syria and acquired 1888 from the Tyszkiewicz coll., Rome.

This is a small replica, or rather variant, of the type No. 43. The head, on which the ears are pierced for rings, and whose hair is gathered in a long bun at the back, is of post-Praxitelean-Hellenistic type, and the entire figure is youthfully limbed and slender. There is a similar statuette in Berlin (Arndt-Amelung 604 c).

Billedtavler pl. IV. Reinach: *Rép. Stat.* II 1, 331, 1. Arndt-Amelung 3780-81 (Fr. Poulsen).

45. (I. N. 548). *Aphrodite*. Head. M.

H. 0.27. The nose new. The upper part of the scalp was a separate addition, the joint surface worked with a pointed chisel. Smooth jointing was also employed in antiquity, approximation being secured with glue and an iron clamp. Cp. Paus. VIII 37, 3, Neugebauer: Studien über Skopas p. 26. And cp. the so-called Psyche from Capua, Guida Ruesch No. 269.

The head was acquired in 1892 and previously belonged to the sculptor Kopf in Rome. It was once on a statue, the two braids at the back continuing down over the shoulders.

The style indicates a 4th cent. prototype. A replica in the Museo Chiaramonti in the Vatican (Amelung: Vatik. Katalog I p. 649 No. 513 A) shows by the character of its style that the original must have been in bronze.

Billedtavler pl. IV. N. C. G. 109. Blinkenberg: Knidia p. 83 Note 5.

46. (I. N. 1459). *Head of Aphrodite of Cnidos*. M.

H. 0.32. Right eyebrow and eyelid and a little of the upper lip restored in plaster, the nose and chin in marble. The surface considerably weathered. Acquired 1896 in Rome from Martinetti's posthumous collection.

This is a good replica of Praxiteles's famous Aphrodite of Cnidos, and Blinkenberg has demonstrated that the head belongs to an Aphrodite torso in the Musées Royaux d'Art et d'Hist. in Brussels (Cumont: Catalogue p. 15 No. 10); both came from Rome, where the torso stood in the Palazzo Sciarra. A plaster cast of the entire figure as reconstructed is exhibited together with our head.

The Glyptotek's head has small curved ear locks and behind at the nape a large mass of curls which have come loose from the bun and seem to have fallen freely down the back or over the shoulders. Both details recur on other copies and must be the copyist's own additions. The copy seems to be a work of early Roman Empire time.

Billedtavler pl. IV. Lippold in Fra Ny Carlsberg Glyptoteks Samlinger I 1920 p. 77 seqq., figs. 1-3. Arndt-Amelung 3782-83 (Brendel). Blinkenberg: Knidia p. 176 seqq. and figs. 63-64, pls. 13-14. On the type see also E. Strong: Catalogue of the Antiques of Lord Melchett No. 11 and p. XVII. Kaschnitz-Weinberg No. 256 seqq. Süsserott: Griech. Plastik des 4. Jahrh. p. 163 seq.

46 a. (I. N. 2321). *Head of Aphrodite of Cnidos*. M.

H. from chin to crown 0.26. New: nose-tip (in marble), the hair bun and the neck (in plaster). Acquired 1908 via Munich

The drilling technique in the hair as well as the porcelain-like smoothness of the surface produced by polishing both show that the copy is 2nd cent. A. D. The conformity of this head with other copies of the famous Cnidian embraces all details from hair to facial structure.

Tillæg til Billedtavler pl. I. Lippold in Fra Carlsberg Glyptoteks Samlinger I 1920 p. 77 seqq. with fig. 4. Arndt-Amelung 3784-85. (Brendel). Blinkenberg: Knidia p. 76 seq., figs. 22 and 28, p. 188 No. VI 2.

47. (I. N. 544). *Aphrodite*. Head. M.

H. 0.38. Restored: Eyebrows, nose, lips, a large part of the hair on the crown. No doubt a hand once rested on the prepared surface of the crown. The head was once fitted to a drapery statue. Acquired 1889 in Rome.

It is 4th century style, but one would not venture to name any particular artist on the basis of this inferior and much restored copy. The head is most nearly related to an Aphrodite statue in the Vatican, illustrated by Arndt, text of N. C. G. p. 143 fig. 82 (Amelung: Vatik. Katalog II p. 696 No. 433).

Billedtavler pl. IV. N. C. G. 97-98. Furtwängler: Meisterwerke p. 644.

48. (I. N. 553). *Aphrodite* (?). Head. M.

H. from chin to crown 0.28. The nose, part of the upper lip, the tips of the ears, restored in plaster; the lower part of the neck and the neck curls in marble. Acquired in Rome in 1893 but reputed to have come from Southern Italy.

The head is Praxitelean in type, related closely to the head of Venus from Arles in the Louvre (Furtwängler: Meisterwerke p. 547 seq.; Bulle: Der schöne Mensch p. 343 seqq.; Blinkenberg: Knidia p. 100 Note 2), but in certain features, such as the higher, more triangular forehead and the bold mouth and chin, of a still earlier type, so that the original must belong to the master's earliest period. On the other hand, this blending of styles may also be taken as evidence of Hellenistic origin. There is a parallel in Berlin (Kurze Beschreibung 1922, pl. 36 a No. 1558). The identification as Aphrodite is uncertain.

Billedtavler pl. IV. N. C. G. 72.

48 a. (I. N. 2635). *Aphrodite*. Head. M.



H. 0.23. The hair bun was added separately. Nose tip and upper lip slightly bruised. Vegetable fibres on the surface. Acquired 1913 in Rome.

This small head is of a type dating from the 4th cent. B. C. There is a similar one in Venice, Arndt-Amelung 2601-02, and also one in the Vatican, Kaschnitz-Weinberg No. 79, pl. 23. And cp. ibidem No. 48, pl. 15 and Clara Rhodos V 2, p. 115 seq.

Tillæg til Billedtavler pl. I. Arndt-Amelung 3786-87 (Brendel).

49. (I. N. 552). *Aphrodite*. Head. M.

H. 0.22, of the head alone (with diadem) 0.165. Nose tip and edge of diadem new in plaster. The surface acid-treated and the patina artificial. The style too looks suspicious. Acquired from Rome.

Billedtavler pl. IV.

50. (I. N. 476). *Aphrodite*. Torso. M.

H, with the plaster head (of Venus from Milo) 2.10. The only antique part is the lower section of the figure up to the knee to a height of about 0.80. From the knee to the waist it is of another marble and added with cut surface. The upper part is of a third kind of marble, and joined so inaccurately that it recedes 2 cm at the joint. All this horrible pasticcio has had long exposure to the open air, as the weathering shows. The figure is supposed to have been found in a canal between Via Flaminia and the Tiber in Renaissance times. Acquired 1892.

The original statue was a replica of a famous Aphrodite, of which the best known copy is Venus of Capua. See Furtwängler: Meisterwerke p. 630 Note 1, where our statue is mentioned with undeserving respect as a good replica. See also Br. Br. 593 and R. Ricard: Marbres antiques du Musée de Prado p. 50 No. 18, pl. XV.

Billedtavler pl. IV. Reinach: Rép. Stat. II, 1, 338, 5. N. C. G. 105.

51. (I. N. 2004). *Aphrodite bathing*. Statuette. Bronze.

H. 0.20. The toes damaged, otherwise well preserved in spite of deep patination. Found at Sta. Marta in Rome and acquired 1905.

Aphrodite is depicted in a squatting position, evidently shivering under the shower-bath, the water apparently rippling down over her limbs, a motive already occurring in the bathing scenes of Greek vases. We know of quite a number of replicas of the figure, but only few in bronze;

the best known marble replica is in the Vatican. The antique writer Pliny (Nat. hist. 36,35) mentions "an Aphrodite of Doedalsas, bathing" among the statues in the Juno temple at Octavias Porticus. Doedalsas was an artist working in the Bithynian city of Nicomedia in the years after its foundation in 264 B. C., and his Aphrodite figure occurs on Bithynian coins.

The Glyptothek's little bronze acquires its great interest from the fact that it is executed in the same material as the original; the motive indeed is much more suitable for bronze, as in marble—as the copies show—it requires more supports, and these detract from the artistic effect. Like the knife-grinder at Florence, the figure was composed for three-dimensional space effect and was one of the most famous sculptures of the 3rd century.

Billedtavler pl. IV. Reinach: Rép. Stat. IV 228,4. G. Lippold: Kopien und Umbildungen p. 47 seq. Arndt-Amelung 3788-90, where all the earlier literature is summarized and the type discussed at length by O. Brendel. Cp. also Arndt-Amelung 4058, Kaschnitz-Weinberg No. 282, and the bronze specimen, R. Dussaud, Deschamps, Seyrig: La Syrie—illustrée (Paris 1931) pl. 31.

51 a. (I. N. 1259). *Statuette of Aphrodite, wringing the water out of her hair*. M.

H. 0.22. Broken off at the knees. Bad workmanship, especially the head and arms. The hips draped. Purchased 1894 through Prof. Valdemar Schmidt in Egypt.

As to the motive this type conforms to the painting by Apelles, for which Phryne the courtesan stood model; there are many replicas, the marble statuette from Cyrenaica is the most beautiful (Perrot, Mon. Piot XIII 1906, pl. X and p. 117. Cp. Arndt-Amelung 1144 with bibliography in the text). The original is Hellenistic, and there are numerous Roman copies.

2. Tillæg til Billedtavler pl. IV. Brendel, Die Antike VI 1930 p. 55 fig. 8. Arndt-Amelung 3791 (Brendel). Riemann: Kerameikos II p. 119.

52. (I. N. 1804). *Aphrodite (?)*. Head. M.

H. 0.28. From chin to crown 0.20. The nose new in plaster. Lips and chin bruised. The surface weathered. Back of the head missing; the two large smooth joint surfaces indicate that a veil or the like was added, almost as on the famous Demeter of Cnidus. The head was acquired in 1900 from the Cernazai coll. at Udine.

Roman work, perhaps from a 4th cent. prototype.

Billedtavler pl. IV. Banko-Sticotti No. 47. Catalogo delle Collezioni Cernazai, Auct. Udine, Oct. 1900 pl. XXXI and p. 64 No. 402. Arndt-Amelung 3792-93 (Brendel).

53. (I. N. 858). *Altar with sacrificial scene*. M.

H. 0.95, l. 0.87, br. 0.60. The right forearms of the sacrificing man and the woman, as well as the bull's right ear and horn are new, in marble; the butcher's nose in plaster. The noses of the other persons are broken off. The upper corner of the front and a piece of the right narrow side restored in marble. Acquired in Rome and originating from the Villa Borghese.

On the front to the right is a priestess, her right hand taking votive grain from the bowl held by the acolyte behind the altar and sprinkling it upon the altar. On the left another acolyte with a broad knife in his left hand and a votive branch in his right, standing behind the bull which is tied to a large iron ring.

On the right narrow side of the altar are a stag and a sacrificial bowl, on the left a sacrificial jug, and on the back an altar and a stag with a branch in its mouth. Cp. Schrader: *Hellenistische Reliefbilder* pl. 67.

Roman work, end of 2nd cent. A. D.

Billedtavler pl. IV. Arndt-Amelung 3794 (Brendel).

54. (I. N. 1658). *Amazon*. Statue. M.

H. 1.94, h. of head 0.25. The right hand, the pillar and most of the plinth new in marble; the left arm and hand restored in plaster. Large parts of the drapery patched. The face and the right leg around the knee somewhat polished, the left leg from calf to above the knee much overworked so that an entire layer has been picked off. The statue has been shattered and is a good deal patched, but the total impression is good, and there are lovely details such as the lines of the frontal hair, the fine curl at the back of the neck, and the pouched folds below the girdle. The statue was acquired in 1897 from the Palazzo Sciarra in Rome, where it was on view with a lot of unmeaning additions conforming with a replica in the Vatican.

This is a good Roman copy of an Amazon statue, of which there are several replicas, e.g. statues in Berlin, the Vatican and New York. A relief found in Ephesus has an Amazon of the same type and teaches us three things: 1) That the leaning stance was original, 2) that the left hand was bent down, so that the Amazon cannot have been holding

a spear but at most a light battle-axe in the lowered hand, 3) that Pliny's story of several Amazon statues by famous artists in the temple at Ephesus was correct; this relief seems to be part of a many-sided base, the other sides of which may have represented the Amazons of the other types (Noack in *Arch. Jahrb.* XXX 1915 p. 131 seqq. and pl. 6. Pliny: *Nat. hist.* XXXIV 53. Overbeck: *Schriftquellen* No. 946).

The legend tells that after a battle the Amazons had fled wounded into the famous temple of Artemis and were the first to benefit from its inviolability. They represented so to say the right of the temple to give sanctuary to the weak, and therefore it is natural to imagine that the various Amazon statues were ordered from well-known artists by the temple's own priesthood. Only three of the Amazon types are left in copies, and it is a very difficult matter to distribute them among the artists whom Pliny names.

The Amazon of our type leans weakly against a pillar, and the weight is distributed between it and the right leg, whereas the left one, bent at the knee, is drawn back. The right arm is raised, the hand resting on the head in a kind of lamenting gesture. In other replicas the Amazon has a wound rendered plastically below the right breast, one which on ours may have been painted in. She is wearing a thin chiton which has burst across the left shoulder and so hangs in such a manner that both breasts and a large part of her torso are bare. Below the girdle runs a magnificent fold with an outline full of movement; the bottom hem of the chiton is very irregular too, for in front, behind and at the sides the garment gathers in groups of steep folds which, especially at the middle line of the figure, are bordered with zig-zag margins of almost archaic neatness and regularity. Between these bunches of folds, which seem to frame the limbs with their sharp sides (see especially the enframing of the gluteae), the garment falls in fine ripples over the splendid legs and follows their curves in transparent modelling.

It is generally assumed that the three Amazon types of classical style which can be distinguished among our copies were created by the three most eminent artists named by Pliny: Pheidias, Polycleitus and Cresilas. The difficulty of apportioning the three types is mainly due to the fact that

all three seem to have been executed under a curious reciprocity of ideas and display a remarkable mixture of Attic-Pheidiatic and Argive-Polycleitan elements of style. Hence the uncertainty! Many hold the opinion that our Sciarra Amazon and the others of the same group are reproductions of the Polycleitan original, whereas others point to the very mixed style of the type and therefore place it to the third and least well-known of the rival artists Cresilas, also on account of the likeness of the head to the Pericles portrait and a related Athena (cp. No. 99).

Billedtavler pl. IV. Matz-Duhn I 942. Reinach: Rép. Stat. IV 193,1. Noack in Arch. Jahrb. XXX 1915 p. 134 seqq. and pls. 7-8. Anti in Mon. Lincei XXVI 1920 p. 602 Note 3 No. 4. Arndt-Amelung 3795-3800 (Fr. Poulsen). On the type see also Schrader: Phidias p. 61 seqq. Franklin P. Johnson: Lysippos p. 29 seqq. Gisela Richter: Sculpture and Sculptors of the Greeks p. 188. Same in Bull. Metrop. Mus. XXVIII 1933 p. 1 seqq. and XXX 1935 p. 66 seqq. on the Lansdowne specimen, now in New York, and on its restoration with ours as a model. Buschor: Phidias der Mensch p. 100. Discussed at length by V. H. Poulsen, Collections III 1942 pp. 79 and 82 seqq. and fig. 47. New replica of the head, Arch. Anz. 1941 p. 542 and new torso l. c. 1942 p. 347 fig. 34.

55. (I. N. 545). *Amazon*. Head. M.

H. 0.27. The nose, lips and chin new in marble. On the right side of the hair a trace of a puntello to support the raised right arm.

The head was acquired in 1891 and like No. 54 came from the Sciarra palace in Rome.

This is a Roman copy of the head of the Amazon type which from the best known replica of the entire figure is called the "Capitoline" (Br. Br. 349; cp. Michaelis in Arch. Jahrb. I 1886 p. 17 seqq. and Schweitzer, below). There is still a divergence as to whether this type should be ascribed to Pheidias or to Polycleitus, so deep does the mixing of styles seem to be.

Billedtavler pl. IV. Matz-Duhn I 1735. N. C. G. 47. B. Schweitzer: Antiken in ostpreussischem Privatbesitz (Schriften der Königsberger gelehrten Gesellschaft VI, Heft 4) p. 157 (5), I, with a discussion on all replicas of the head and the more recent literature on the type. V. H. Poulsen, Collections III 1942 p. 61 seqq. The replica from the Pourtales coll. is illustrated in Vente de la Coll. Eugène Lecomte, Paris 9-10 Juin 1906 No. 233, pl.; the replica from Bajae, Naples: Mostra d'Arte Antica, Roma; Galleria Nazionale a Valle Giulia, Aprile/Giugno 1932 pl. 24. Torso at Baltimore, Amer. Journ. Arch. XLV 1941 p. 153 seqq.

56. (I. N. 1022). *Amazon*. Statuette. Bronze.

H. 0.14. Right arm missing. Left arm cast separately and joined on. Acquired in 1894 in Egypt through Prof. Valdemar Schmidt.

This Amazon is wearing an Attic helmet, short, high-waisted chiton of which one shoulder-brooch has broken, releasing a corner to bare the right breast, moreover a sword at the left hip and half-boots with bare toes. The long hair falls down the back. It is fine work, and the figure might well be a Hellenistic original.

She is not wounded, but has fallen from her horse and is seized by the right arm by an antagonist who is pulling her backover, her left hand groping in the air. Accordingly the figure was once a member of a whole group representing Greeks and Amazons in battle. We know of variants of this figure and figures of similar groups, whose individuals recur in Roman sarcophagus plastic (See Br. Br. 347 B. Ausonia II 1907 p. 77 seqq. Bollettino d'Arte 1926 p. 210 seqq. Hekler: Sammlung antiker Skulpturen in Budapest p. 42 No. 31). The motive is also employed in the two beautiful bronzes from the river Siris, now in the British Museum, which once embellished the shoulder-pieces of a cuirass (Walters: Catalogue of Bronzes of Brit. Mus. Pl. VIII and p. 39 No. 285. Cf. Furtwängler: Gemmen I Pl. XXXVI 11, and Arndt, N. C. G., text p. 150 fig. 89 (Greek and Gaul)).

Billedtavler pl. IV. N. C. G. 104. Reinach: Rép. Stat. IV 195,2. Bernhard Schweitzer: Das Original der sogen. Pasquino Gruppe. Abh. der sächs. Akad. der Wissensch. Phil. hist. Kl. Vol. XLIII No. 4, 1936, p. 82.

57. (I. N. 543). *Amazon*. Head. M.

H. 0.31. Part of the forehead, the tip of the nose and the entire herm piece with the curls on it restored in plaster. These additions removed 1948. The flat finish at the back shows that the head came from a herm. Acquired 1894 from Rome and previously in the Barracco collection.

This is a rather superficial repetition of the Amazon type in No. 55, but with rounder cheeks; and, instead of the hair being put up, this herm head has curls hanging down on the sides of the neck and the shoulders, evidence of how freely the Roman copyists were wont to deal with their prototypes, especially when turning from statue to herm.



In the Villa Albani in Rome there is a similar herm of the same type of Amazon (Arndt-Amelung 1117-8).

Billedtavler pl. IV. N. C. G. 48. And see under No. 55.

57 a. (I. N. 2016). *Amazon in battle*. Relief. M.

H. 0.80, b. 1.23. Acquired 1906 from the Palazzo Farnese in Rome, but stated to have come from Athens. Only the lower right part of the broad frame round the picture space remains.

To the right a warrior, of whom only the lower body and the legs remain; in a flowing mantle rushes over a rock and meets his adversary, a shield-bearing Amazon in chiton and short jacket with sleeves and wearing an attic helmet. In her fractured right hand she wielded her weapon, presumably an axe.

Like a number of reliefs and fragments found in the harbour of Piraeus, this relief is a Roman copy of two of the figures on the outer side of the shield of the famous gold and ivory statue, the Athena Parthenos, and, be it noted, apparently in the size of the original figures. Thus here we have Pheidias' own style preserved, though in Roman reproduction. The rocky ground on which the duel takes place is also familiar from certain Parthenon metopes (Praschniker: Parthenonstudien p. 8 seq. and 25), and in fact it is with these that the above group of reliefs have their nearest stylistic contact. Among the reliefs from Piraeus is an almost exact reproduction of our relief, but, like all those found at Piraeus, of much inferior artistic quality. The attitude of the Amazon recalls that of an ephebe in a Berlin relief, found in the sea near the island of Salamis.

Billedtavler pl. V. Br. Br. 646. Gnomon 7, 1931, p. 167. Hans Schrader: Sitzungsber. der Berl. Akad. Phil.-hist. Kl. 1931, XI pl. 191, and Corolla L. Curtius pp. 84, 88, pls. 18 and 21. Axel Persson: Med hacka och med spada (1934) pl. 23, 3 and p. 76. L. Curtius: Die antike Kunst II p. 263. B. Schweitzer, Arch. Jahrb. 55, 1940 p. 198 and fig. 22. Vagn Poulsen, Collections III 1942 p. 33. King in Journal of Walters Art Gallery V 1942 p. 104 note 33. S. Ras in Bull. Corr. Hell. LXVIII-LXIX, 1944-45, p. 201. F. Brommer in Marburger Winckelmann-Programm 1948 p. 17 No. 8. W.-H. Schuchhardt in Mitteilungen I, 1948, p. 118. On the Piraeus reliefs: Blümel: Katalog Berlin V p. 33, K 252. On the Salamis reliefs, Fraser, Amer. Journ. Arch. 43, 1939 p. 447 seqq., where our relief is discussed p. 453 fig. 4. In the museum at Montauban is a drawing of the Greek on our relief, by Ingres (Gaz. des Beaux-Arts 1898, 2, p. 197). Cf. on this Rostrup, Collections III 1942 p. 313 seqq.

58. (I. N. 598 i). *Ammon*. Herm. M.

H. 0.49; from point of beard to crown 0.31. Modern in plaster: The herm shaft, the nose, parts of the hair. Acquired 1894 from Frascati.

This long-bearded head with the tranquil expression is a rather softened reproduction of a type of a god known to us from two heads, one in the Vatican and one in Ince Blundell Hall near Liverpool; both of these have a more violent and animal expression. The latter replica has ram's horns on the side of the head, thus confirming the name: Zeus Ammon (Furtwängler: Ueber Statuenkopien im Altertum I, pl. 10. Ashmole: Ancient Marbles at Ince No. 126, pl. 9). It is quite likely that the Glyptotek's head once had ram's horns at those places in the hair roll that are now renewed in plaster. The roll above the forehead, which is lacking on the Ince Blundell head, recurs on the Vatican herm, and here too a further examination has revealed that the additions made are ram's horns. On a fourth copy at Munich there are ram's horns but an entirely different style of hair.

The prototype was probably an original of the 5th cent. B. C., but the Roman copyists varied their product so much that it is difficult to discern.

Billedtavler pl. V. N. C. G. 45. Lippold: Kopien und Umbildungen p. 265 Note 32. L. Curtius: Zeus und Hermes p. 30 and text to Br. Br. 696. Arndt-Amelung text to 4892 (Lippold).

58 a. (I. N. 2608). *Ammon*. Head. M.

H. 0.35. Shaped for insertion into a statue. The nose and the adjoining part of the forehead destroyed (formerly restored in marble). The curious injury to the surface is due to the fact that, like the Euripides head No. 414 c, for several years it had its place above the flames of wax candles in a small theatre at Florence; hence the "melting" of parts of the beard, lips and hair. Acquired 1912 through Hartwig.

This head is one of a group of Ammon heads at Wörlitz, Stockholm, Berlin etc. and especially a head of Hermes in the Museo Torlonia in Rome: there does not seem to be any definite 5th cent. B. C. prototype, Roman copyists having combined features from various god types.

Tillæg til Billedtavler pl. I. Lippold in Röm. Mitt. XXXII 1917 p. 114 seq. L. Curtius: Zeus und Hermes (Munich 1931) p. 34 seq. and pls. 7, 21 and 8, 23-25. Arndt-Amelung 2801-02 (Fr. Poulsen). Blümel: Katalog Berlin V p. 9, K 208.

59. (I. N. 1632). *Apollo*. Statue. M.

H. with plinth 1.58. The face and the frontal part of the head, most of the right arm, the left arm, the lyre, the knee, the feet and most of the plinth all restored in marble. The back of the head and the neck seem to be modern too, but of a different marble from that of the face. The head is in the smooth and expressionless style of the Canova time. Earlier the figure was in the Despuig collection on Mallorca and was acquired in 1898 for 21,000 frs.

On the tree trunk the Greek copyist carved his name: *ΑΠΟΛΛΩΝΙΟΣ ΕΠΟΙΕΙ* (Apollonios made it). The torso is from a statue of the type: Apollo of Mantua (on which see under No. 60).

Billedtavler pl. V. Hübner: Die antiken Bildwerke in Madrid 718. Reinach: Rép. Stat. II I 92,3. Amelung in Thieme-Becker: Künstler-Lexikon II p. 35. Arndt-Amelung 3803 (Fr. Poulsen).

60. (I. N. 437). *Apollo*. Torso. M.

H. 0.59. On the left side are traces of the lyre held by the god, on the shoulders the ends of long locks of hair. Acquired 1893 from Rome.

This torso is from a figure of the same type as No. 59, representing Apollo nude, holding the lyre in the left hand, the plectron in the lowered right; our torso is of much better craftsmanship. The best copies otherwise are a bronze statue at Naples and a fragmentary marble statue in the Louvre, whereas a well-known marble statue at Mantua, a name often given to the type, is a freer rendering (on the replicas see Alda Levi, below). The fact that the lyre-playing deity was the original motive is evident—apart from the tradition—from the circumstance that the curious bearing of the figure is conditioned by this very motive (cp. the Anacreon statue No. 409). No doubt the original was of bronze.

A nude lyre-playing Apollo is rather unusual in Greek art, the usual representation of this god being with bow and arrow when naked, but with a lyre and plectron when clothed in long garments. This peculiarity led Wolters to the assumption, one that is possibly correct, that our type represents the so-called Thyreatian Apollo in Sparta, in whose honour the Spartan boys danced naked at the feast to the god, wherefore it is natural for him to be represented nude, lyre in hand, leading the chorus in the dance (Arch. Jahrb.

XI 1896 p. 1 seqq. Cf. Langlotz: Frühgriech. Bildhauerschulen p. 184, Note 4).

To judge from its style the type goes back to an Argive work of about 460 B. C., both attitude and form treatment revealing it as a forerunner of the Polycleitan athlete figures; the torso alone shows a displacement of the lines corresponding to the figure's free stance, with the greater part of the weight of the body on one leg (cp. the more old-fashioned Sciarra bronze No. 28); the long-haired head was well bent. One feature that is particularly old-fashioned as compared with Polycleitus is the massive structure of the shoulders, and on the whole the figure is decidedly more stern than the earliest known work of Polycleitus (in the Glyptotek represented by Nos. 113-114).

Billedtavler pl. V. Reinach: Rép. Stat. III 169,5 and IV, 54,5. N. C. G. 25. On the type see: Alda Levi: Sculture del Pal. Ducale di Mantova p. 13 seqq. (cp. Schuchhardt in Götting. gelehrt. Anzeigen 1934 p. 309 seqq. and Lippold in Gnomon X 1934 p. 369). V. H. Poulsen in Acta Arch. VIII 1937 p. 126 seq. with list of replicas. Cp. Berytus VI 1939-40 p. 15. K. A. Pfeiff: Apollon, (Frankfurt 1943, p. 144) considers the figure to be classicistic-Roman, in which he is probably wrong.

61. (I. N. 439). *Apollo*. Head M.

H. 0.29. The nose, lips, chin and the brow margins damaged (formerly restored in plaster). The back crude. Formerly in Baron G. Barracco's collection, Rome; presented by him to the archaeologist Brunn at Munich, on whose death in 1894 it was acquired for the Glyptotek.

This head is a cursorily executed 2nd cent. B. C. Roman copy, as the drilled pupils show, of an Apollo type dated to just before the middle of the 5th cent., whose most distinguished replica is a statue at Cassel. The original, which was of bronze, was an Attic work and is the earliest 5th cent. product bearing the impress of the high-classical spirit. Not unreasonably, Pheidias has been suggested as the creator of the original work.

Billedtavler pl. V. N. C. G. 34. Br. Br. text of pl. 601 fig. 2 and of pls. 676-77 p. 8. Schober, Oest. Jahresh. XVIII 1915 p. 89 and figs. 59-60. Bieber: Die antiken Skulpturen in Cassel p. 3. Mustilli in Bull. Com. LXI 1933 p. 90 No. 6 (Mustilli's Nos. 9, 11 and 13 seem to be identical, see Arndt-Amelung 3925-27). Mustilli: Museo Mussolini p. 142,6 No. 8. On the type see also Langlotz: Frühgriech. Bildhauerschulen p. 191 note 8; Matz in Arch. Jahrb. XLVI 1931 pp. 6 seqq. and 31; L. Curtius: Die antike Kunst II pp. 200 and 274 seqq.

V. H. Poulsen, *Berytus VI* 1939-40 p. 12 seq. and *Collections III* 1942 pp. 34 seqq. and 52 seqq. K. A. Pfeiff: *Apollon* p. 81 seqq.

62. (I. N. 1855). *Apollo*. Head. M.

H. 0.29. The face is severely damaged (formerly restored with plaster). Acquired 1902 via Munich from Baron Keudell's collection.

As the rendering of the hair shows, the head is a more careful replica of the same type as No. 61.

Billedtavl. pl. V. Schober, *Oest. Jahresh. XVIII* 1915 p. 86 seq. and figs. 57-58. Arndt-Amelung 3804-05 (Fr. Poulsen). Mustilli in *Bull. Com. LXI* 1933 p. 90 No. 4 and *Museo Mussolini* p. 142, 6 No. 6. Pfeiff: *Apollon* p. 160 note 290. And see under No. 61.

63. (I. N. 497). *Apollo*. Torso. M.

H. 1.26. Head, arms, the cithara, the fore part of the left foot and part of the drapery missing. The head and right arm were carved separately and added on, like the missing part of the left foot. Judging from some drilled holes the sandal strap of the right foot was added in bronze. Traces of paint on the clothing. Acquired 1887 from Rome.

Apollo, recognizable by the cithara, of which a trace remains at the left shoulder, is represented as walking or dancing forward, resting lightly on the left foot with the right placed to the side. He is wearing a long chiton, over which is a short-sleeved garment reaching to the knees; around the waist the garments are held by a girdle. He is also wearing a folded cape, fastened round the neck and hanging down the back; this is broken off, the lower part being missing.

The garments cling closely to the body, of which the contours are distinct; thus the legs are modelled almost quite round, as if the folds were drawn together behind them. It will be observed here that the artist has got into difficulties, for around the left leg the relation between physical form and folds is rather discordant. This apparent want of skill contrasts with the virtuosity with which the body is modelled through the garment and with the technical excellence of the work.

In appraising the style of the figure the vital feature is the absence of any motive in the function of the figure for the style of the drapery. The uncertain striding stance of the figure cannot possibly have produced the strong air pressure that forces the drapery in against the body and makes it

flow behind the back. The figure has, as it were, gone rigid artificially at a moment of strong movement. In this it contrasts fundamentally with those works from the close of the 5th century in which we find a similarly transparent drapery. On Paionius' Nike (Br. Br. 444-45) and the nereids from Xanthos (*Arch. Jahrb. XLI* 1926 p. 154 seqq.) this is naively and objectively motivated by the marked movement of the figures, in the Aphrodite type represented in the Glyptotek by Nos. 43-44 by the self-weight of the thin chiton fabric. Thus not only is our figure not a 5th cent. original, but it is not a copy of one, and to judge from its over-refined employment of the classical style it must be the work of an artist of Roman time. Side by side with the exuberant figures of the Roman baroque in the 2nd cent. A.D., which reach back to the classical drapery style of the end of the 5th cent., our figure again seems to deviate and to be more reserved, as a comparison with some more or less related Apollo statues will show (Lippold: *Vatik. Katalog III*, 1 p. 16 No. 495, pl. 3, and O. Deubner, below, p. 74 II); it will therefore be natural to assume it to be a work of the late-Republican time, the art history of which is little known as yet, or early Empire, possibly carved by a Greek "neo-Attic" artist. A related style of drapery is to be seen on a small Athena statue from Leptis Magna at Istanbul; like our Apollo it has generally been considered to be an original Ionic 5th cent. sculpture, but, as Ferri observes, incorrectly (Schede: *Meisterwerke der türk. Museen I* pl. 8. Cf. Pfuhl in *Arch. Jahrb. XLI* 1926 p. 152 and Val. Müller in *Amer. Journ. Arch. XXXIX* 1935 p. 248. Ferri in *Boll. d'Arte XXVII* 1933/34 p. 68 seqq.). The purpose of our figure is unknown; there is nothing to suggest its being used for architectural decoration.

Billedtavl. pl. V. Reinach: *Rép. Stat. II*, 1, 231, 9. N. C. G. 33. Furtwängler in *Sitzungsber. Bayr. Akad.* 1902 p. 443 seqq. pl. 1, and 1907 p. 207 pl. 2. Savignoni in *Ausonia II* 1907 p. 55 and fig. 26 and V. 1910 p. 91 and fig. 20. Schröder in *Arch. Jahrb. XXVI* 1911 p. 37 and fig. 4. Lippold: *Antike Skulpturen der Glyptothek Ny Carlsberg* p. 13, fig. 8. Schrader: *Phidias* p. 335 seqq. and fig. 310. Pfuhl in *Arch. Jahrb. XLI* 1926 p. 145 fig. 4. Br. Br. 715. O. Deubner: *Hellenistische Apollongestalten* p. 6 seqq., 68 No. 3. Picard: *Manuel. Sculpture II* p. 691 seq. Pfeiff: *Apollon* p. 112 and pl. 39; he still considers the figure to be original 5th cent. Ionic.

64. (I. N. 438). *Apollo*. Head. M.

H. 0.47, from chin to crown 0.26. The head was acquired in 1890



from Rome and was inserted in a statue. The nose, right eyebrow, the lips and the anterior part of the chin are new in plaster. The frontal hair is bruised.

To judge from its expression and the curious hair bun over the forehead this head is male and, as size and neck curls show, of Apollo; in all probability it belonged to a drapery statue of Apollo as a citharoedus (on the forehead hair see Furtwängler: *Meisterwerke* p. 679 seqq. Strong in *Ant. Denkm.* IV 1929 p. 42 seq. Klöter: *Myron im Licht neuerer Forschungen* p. 14 seq.).

The style elements of this head date from the middle of the 5th cent. B. C., but, as observed by L. Curtius, it is not a copy of an independent work of that period, but a Roman work in the old style. Closely related is a group of bearded Ammon heads in 5th cent. style and a beardless head at Boston (L. Curtius, below. Caskey: *Cat. Boston* No. 63. Klöter p. 9 seqq. For the head at Boston cp. a classicistic-Roman terracotta head at Munich, Sieveking: *Die Terrakotten der Saml. Loeb* II pl. 106).

Billedtavler pl. V. N. C. G. 63. Amelung in *Arch. Jahrb.* XLI 1926 pp. 257 and 260 fig. 14. L. Curtius: *Zeus und Hermes* p. 32.

65. (I. N. 449). *Apollo* (?). Head. M.

H. 0.27. The nose, lips, the entire right side of the face with part of the hair restored in plaster. Thus only the left, badly corroded side preserved. The eyes are hollow for inlay. At the left temple and behind the right ear are remnants of long curls. The back of the head only superficially worked. Acquired 1889 from Rome.

This mediocre and badly preserved head was doubtless carved from an original of the close of the 5th cent. B. C.

Billedtavler pl. V. N. C. G. 70.

66. (I. N. 547). *Apollo*. Herm. M.

H. 0.51. The tip of the nose and the lips restored in plaster. In the sides of the shaft are openings and peg-holes for the "arms". Acquired 1891 from Florence; formerly in the Palazzo Borghese.

This is the Delphian god Apollo with the long braids; the shoulder locks recall the fashion of archaic time, but they remained long in use on Apollo and Dionysus. The head is well executed, the expression mild and noble.

It is a Roman copy of an original of the beginning of the

4th century, of which we know of twelve replicas; the same head was also used for two statues, i.e. the Barberini Apollo at Munich (Arndt-Amelung 837-37. Replicas of the head are in the Capitoline Museum and in the Lateran, Arndt-Amelung 422-23 and 2167-68. For the style cp. the female head l. c. 2162-63). The prototype must have been a famous Apollo as a citharoedus, related to Cephisodotus's Eirene (Arndt-Amelung 842-48). It is incompatible with the style to derive the type from a Scopaeic Apollo. Cp. also No. 67.

Billedtavler pl. V. N. C. G. 59-60. Savignoni in *Ausonia* II 1907 p. 41 seqq. Amelung in *Röm. Mitt.* 38-39, 1923-24 p. 45. O. Deubner: *Hellenistische Apollongestalten* pp. 7 seqq. and 72 c. Replica in the Vatican, Kaschnitz-Weinberg No. 74 and pl. 22.

67. (I. N. 598 A). *Apollo*. Herm. M.

H. 0.34. Nose, lips, chin and most of the cheeks and the forehead new in plaster, as also the back hair and the piece of the herm. The head should bend more forward. Acquired from Rome.

The hair shows that this is a replica of the same type as No. 66. Otherwise it is in too bad a state of preservation to teach us anything.

Billedtavler pl. V. N. C. G. 61.

68. (I. N. 503). *Apollo* (?), restored as *Hermes*. Statue. M.

H. with the plinth 1.86. Modern in marble: the head, neck, right forearm and hand with purse, most of the left arm, both legs from the knees, tree trunk and plinth. The statue was bought in 1884 from Innocenti, Rome, and was previously in the Villa Casali.

The torso alone is antique, a smoothly sculptured Roman copy of a 4th cent. original. Furtwängler compared this torso with Apollo from Centocelle in the Vatican (Br. Br. 434. Bulle: *Der schöne Mensch* pl. 56), but Arndt justly points out the distinct differences in the position of the feet and the form of the abdomen: here inclined to be angular, on the Vatican statue broad and rounded. But as in the case of the Centocelle Apollo we may here speak of a continuation of the traditions of the Argive school; the walking stance alone is quite Polycleitan. This brings the torso in line with a Dionysus statue from Tivoli (Mahler: *Polyklet* p. 106 seqq.) and a number of ephebes on Greek sepulchral stelae (Collignon, *Mon. Piot.* XIX 1911 p. 158) as evidence of the after-effects of the art of Polycleitus in Attic sculpture in the 4th cent. B. C.

Billedtavler pl. VI. N. C. G. 74. Matz-Duhn I No. 993. S. Reinach: Rép Stat. III 41,1. In N. C. G. and in Reinach the figure is falsely reproduced, with reversed sides. Waldhauer: Antike Skulpt. Ermitage II p. 44.

69. (I. N. 1950). *Apollo*. Head. M.

H. 0.23. Height of face 0.15. The left side of the crown, which was pieced on in antiquity, missing. The head came from the Palazzo Barbaran Capra at Vicenza and was acquired 1902 via Munich.

The long locks and the laurel wreath in the hair show that this is Apollo. The head, of which there are two replicas: at Venice (Arndt-Amelung 2430-1) and Berlin, goes back to a 4th cent. original which was related to the figure of Paris which Furtwängler attributed to Euphranor (see under No. 405).

Billedtavler pl. VI. Arndt-Amelung 3806-07 (Brendel). O. Deubner: Hellenistische Apollongestalten p. 71. Blümel: Katalog Berlin V, p. 14, K 216. Pfeiff: Apollon p. 119 seq. and pl. 51 a.

69 a. (I. N. 2567). *Apollo herm.* M.

H. 0.44. The nose and chin fractured, the entire surface badly damaged. Acquired 1910 in Rome.

The fact that the original of this copy belonged to the first half of the 4th cent. is shown both by the shape of the eyes and by the characteristic hair knot above the forehead, by the writers called *ῥυκος*, and by Pollux (Onomasticon IV 133) defined as "that part of the hair which stands erect above the forehead and has the form of a  $\lambda$  (Lambda)". With this is associated two braids which cross at the back of the neck. We may take the prototype of this style of hair to be the caryatids at the Erechtheum, but it is only on works of the beginning of the 4th century that we find it fully developed as on our head.

Tillæg til Billedtavler pl. II. Arndt-Amelung 3808-09 (Arndt and Lippold).

70. (I. N. 1854). *Apollo Lyceius*. Head. M.

H. from chin to crown 0.32. The nose, right eyebrow with adjoining parts of the forehead and lowest part of the neck restored in marble; a small part of the left cheek and part of the lips in plaster. The surface much incrustated. Acquired 1902 via Munich.

This is a good Roman copy of an original of which several replicas are known, both heads and whole statues. The figure

represented Apollo, his left arm leaning against a tree trunk and holding the large cithara in his left hand, while his right hand rested on his head. The god is gazing dreamily before him during an interlude in the music; in the copy in the Capitoline Museum a griffon sits at the tree trunk, looking up at the singer-god's face, wondering at the long pause in the playing.

Style and atmosphere are Praxitelean, and it is presumable that the statue was a variant of the Apollo who stood at the entrance to the Lyceion in Athens and who is described by Lucian as resting his right hand on his head and holding his bow (not the cithara) in the left. So the figure is also reproduced on Athenian coins.

The head has a peculiar style of hair, the frontal hair forming a thick roll and being divided by a braid which is reminiscent of the plaits on boys' heads of the 4th cent. (cp. No. 177). The knot above the forehead is also typical of that century (cp. No. 69 a).

Billedtavler pl. VI. Arndt-Amelung 3810-11 (Brendel). On the type see Roscher's Lexikon I col. 460; Helbig-Amelung: Führer No. 878; Stuart Jones: Museo Capitolino p. 346 No. 7 (pl. 86); Arndt-Amelung 1879; Musée Alaoui II pl. XXXIV 2 and text No. 1013; O. Deubner: Hellenistische Apollongestalten pp. 26 seqq., 62 No. 29. Süslerott: Griech. Plastik des 4. Jahrh. p. 149 note 76. Arndt-Amelung 431-32 (with a good summary of the literature). Pfeiff: Apollon p. 128 seqq. Statuette replica of ivory found at the Theseum, Athens; Shear, Amer. Journ. 40, 1936 p. 403 seqq. and Hesperia VI 1937 p. 348 seqq.

70 a. (I. N. 2330). *Head of Apollo Sauroctonus*. M.

H. 0.25. The nose and lips and a little of the ears restored in marble. Acquired 1909 via Munich.

This head was once on a copy of Praxiteles's famous statue: Apollo the lizard-slayer, known from marble copies and a copy which, like the lost original itself, is of bronze.

Tillæg til Billedtavler pl. II. Arndt-Amelung 3812-13 (Brendel). On the type: W. Klein: Praxiteles p. 108. Bulle: Der schöne Mensch pl. 70. Héron de Villefosse, Mon. Piot. XIX 1911 p. 161 seqq. Pfuhl. Arch. Jahrb. 43, 1923, p. 18. G. E. Rizzo: Praxiteles p. 39 seqq. Chr. Blinkenberg: Knidia p. 86 seqq. Süslerott: Griech. Plastik des 4. Jahrh. p. 136. Pfeiff: Apollon p. 121 seqq.

71. (I. N. 1286). *Apollo*. Head. M.

H. from chin to crown 0.26. The breast and lower part of the neck restored in marble; the nose in plaster. The central part of the laurel

wreath in the hair broken off. The head is stated to have been found in Tusculum and was acquired in 1895 from Frascati.

The line of the hair locks and the shape of the eyes suggest a 4th cent. prototype, of which one or two replicas still seem to exist.

Billedtavler pl. VI. Arndt-Amelung 3814-15. The Vatican head here mentioned by Brendel is now well published by Lippold: Vatik. Kataog III 1 p. 65 No. 517 and pl. 9, but it is not a replica of our head. The type: Apollo of Cyrene, which Brendel justifiably names in this context, was last treated by O. Deubner: Hellenistische Apollgestalten pp. 30 seqq. and 63, but partly with incorrect placing; for, as Furtwängler already saw, this type is Roman. Pfeiff: Apollon p. 139 seq. thinks the statue was inspired by a Hellenistic prototype of the 3rd cent. B. C.

72. (I. N. 493). *Apollo*. Statuette torso. M.

H. 0.28. The head and most of the arms missing. The plinth in giallo antico is new. Acquired in 1888 from Count Tyszkiewicz's collection in Rome and said to have been purchased in Greece by the German sculptor Kopf.

Both the cithara, of which a little remains, and the long festive garb show that this is Apollo as a citharoedus and musagete. There is ecstasy in this little figure, whose garment swishes and rustles in large and small folds in the vigour of the stride forward, to which the god is driven as it were by the rhythm of the song and the music.

The original was a well-known statue, and there are several replicas; the best are those in the Vatican and in Stockholm, found together with a number of muses of the same type as Nos. 392-396 in the Glyptotek. Furtwängler considered that the original should be ascribed to Scopas and identified with that artist's Apollo Palatinus; but the type of the long figure and of the head, which is preserved only on the Vatican specimen, suggests as do the muses an original not earlier than the 3rd cent. B. C.

The archaizing hair locks on the shoulders of our statuette do not appear on the other replicas and were doubtless the Roman copyist's own addition.

Billedtavler pl. VI. Reinach: Rép. Stat. II 1, 105, 8. N. C. G. 108. Lippold, Vatik. Katalog III, I, p. 61. Helbig-Amelung: Führer No. 263. O. Deubner: Hellenistische Apollgestalten p. 73. Mustilli: Museo Mussolini p. 173, 42 No. 1.

73. (I. N. 500). *Apollo*. Statuette. M.

H. with plinth 1.27, without plinth 1.22. The figure has been

fractured in many places. Restored in marble are the right hand holding the plectron and the left leg from knee to ankle. The hair locks on the left shoulder, the fingers of the left hand and the upper part of the lyre are broken off. The figure is said to have been found in Rome about 1880 and was acquired in 1887 through the dealer Feuardent, Paris.

This figure is a Roman variant of the Apollo type that has been handed down to us in purer form in No. 74. There is Hellenistic tradition in the indistinct contour and the wider play of the movements (cp. a figure from Samos, Röm. Mitt. 38-39, 1923-24, pl. 144 note 1, and Ricard: Marbres antiques du Musée du Prado p. 49 No. 16 and pl. XVIII).

The pillar on which the god is resting has altar mouldings at top and bottom.

Billedtavler pl. VI. Reinach: Rép. Stat. II I 92, 4. N. C. G. 107 r. Arndt-Amelung, text of 2013.

74. (I. N. 1612). *Apollo*. Statue. M.

H. 1.86 without plinth. The right foot, left leg from the knee, the plinth, the draped tree trunk all restored in marble; the nose, part of the lips, the chin, the wreath, the right forearm with the plectron, parts of the left arm with the lyre in plaster. The figure was found in 1849 at the 6th milestone on the Via Labicana, whereafter until acquired by the Glyptotek in 1897 it stood in the Villa Borghese in Rome.

This is a Roman copy of a Hellenistic original, and we know of two other replicas and transformations; cp. No. 73.

Billedtavler pl. VI. E. Braun: Ruinen und Museen Roms p. 541. Reinach: Rép. Stat. II I 92, 1. Arndt-Amelung, text of 2013. Arndt-Amelung 3816 (Brendel).

75. (I. N. 583). *Apollo or young god*. Head. M.

H. 0.30. The nose, the lips, the left eye and adjoining parts of the forehead restored in plaster by Prof. V. Bissen. The hair knot at the back of the head broken off. Acquired through Consul Løytved at Beirut for the Antique Department of the National Museum, Copenhagen, and presented by it to Carl Jacobsen.

Coming from Tyros in Syria, this is a rather untalented and much restored replica of the head of "Apollo with the Goose" in the Uffizi at Florence (Br. Br. 616-17. Klein: Praxiteles p. 123 fig. 16). The original must have been a famous statue, for there are numerous reproductions both of the entire figure and of the head alone, and there are representations of the figure on gems.



As a rule the swan is Apollo's bird, not the goose. On the other hand, being a very prolific animal the goose was a favourite love symbol, sanctified to Aphrodite, Eros, Dionysus, Hermaphrodites and Priapus. Consequently, Furtwängler considered the figure to be the God of Desire, Pothos, and identified it with a famous "Pothos" by Scopas which was worshipped at the holiest ceremonies on Samothrace (Pliny 36,25. Furtwängler: *Antike Gemmen II* text to pl. XLIII 52). This is uncertain. The figure should doubtless be identified rather as an Eros than as Apollo. The style of certain copies suggests an original in bronze of the Hellenistic period and influenced by the art of Scopas. However, the many variations among the copies make it hard to form an idea of the style and character of the original.

Billedtavler pl. VI. N. C. G. 116. On the type see Blümel: *Katalog Berlin V* p. 15, K 32. Süsserott: *Griech. Plastik des 4. Jahrh.* p. 185. Bulle, *Arch. Jahrb.* 56, 1941 p. 121 seqq. Our head mentioned pp. 147 and 148. Walter Müller, *Arch. Jahrb.* 58, 1943, pp. 154-182. Cp. *Amer. Journ. Arch.* 45, 1941, p. 454 and H. Jucker: *Vom Verhältnis der Römer zur bildenden Kunst der Griechen* p. 8.

76. (I. N. 550). *Apollo*. Head. M.

H. 0.33. The neck modern in marble, the nose and hair bow in plaster; the latter is correctly restored from traces in the hair. Acquired 1891 from Martinetti, the dealer, in Rome.

There is rather a mixture of styles in this head, as the face and the lines of the hair recall the 5th cent. B. C., whereas the hair bow does not occur until the 4th. So the head must be described as Roman work, of which the sculptor drew freely upon earlier style features. Three heads from a Hecateion at Cyrene repeat the type, except that the moon-sickle has replaced the bow (*Notiziario archeol.* IV 1927 p. 156 with figs. 3 a-c). Closely related are also three copies of an Athena head, which has been ascribed to Cephisodotus (Wolters, *Arch. Jahrb.* VIII 1893 p. 173 seqq.).

Billedtavler pl. VI. N. C. G. 69. Arndt-Amelung 186-87.

77. (I. N. 1498). *Apollo*. Head. M.

H. 0.24; from chin to top of hair 0.21. The nose, lips, left eyebrow and the ears restored in plaster. Acquired in Rome 1896.

This head with its tall hair bow closely approaches the art of Praxiteles in style, but there are so many considerably

different variants of the type that one can observe the free utilization of the prototype by later—Hellenistic and Roman—artists. No. 79 is a repetition.

Billedtavler pl. VI. Arndt-Amelung 3817-18 (Brendel). On the type, Marella: *Ricerche e studi sulla Scultura Greca del Sec. IV.* Roma 1939. Not. Scavi 1933 p. 426 seqq. Blümel: *Katalog Berlin V* K. 217. Pfeiff: *Apollon* p. 124.

78. (I. N. 1452). *Woman* (not Apollo). Head. M.

H. 0.35; from chin to top of hair 0.23. The head worked for insertion into a draped statuette. The nose new in plaster. Acquired 1896 in Rome.

The expression is so feminine, and moreover so individual, that the old appellation of Apollo is untenable. Most probably it is a portrait from the time of the younger Faustina with the employment of classical tradition in the hair-dressing.

Billedtavler pl. VI. Arndt-Amelung 3819-20 (Brendel).

79. (I. N. 1401). *Apollo*. Head. M.

H. 0.37. A little of the forehead, the nose, the lips, part of the neck and of the right cheek as well as the entire right eye restored in plaster. Acquired 1895 from Iandolo Rome.

This head of Apollo is a replica from the same original as No. 77.

Billedtavler pl. VI. Text of Br. Br. 618-19 note 1. Arndt-Amelung 3821-22 (Brendel).

79 a. (I. N. 2119). *Head of Apollo or other deity*. M.

H. 0.40. New nose (in marble). Small bruises on chin, mouth and hair. The head is designed for insertion into a statue which, as the traces at the back of the head and the left side of the neck show, was clothed. The drilling technique refers the copy to the 2nd cent. A. D. Formerly in the Palazzo Giustiniani in Rome. Acquired 1907.

The facial type, the rendering of the hair and the twisted roll in the hair bring this head close to a famous portrait of Alexander in the Capitoline Museum (A. B. 186-7. Hekler: *Bildniskunst* pl. 62. Stuart Jones: *Catalogue of the Museo Capitolino* pl. 85, No. 3 and text p. 341 seq.); the latter also has holes in the wreath for a radiate diadem, and scholars are still disagreeing as to whether this is not rather a head of Helios (Friederichs-Wolters 1416). Stuart Jones thinks it is, whereas Amelung places it among the indubitable por-

traits of Alexander (Rivista di Archeologia e Storia I 1913 p. 19. Helbig-Amelung: Führer No. 882).

Compared with this Capitoline head, which is very individual in its features, ours is so impersonal, so abstractly deiform, that there can scarcely be any hesitation in the choice between Alexander and a god. It is either the long-haired god Apollo like a related head on the statue of Protesilaus at Naples, about which similar doubts have been held (Arndt-Amelung 516-17), or Helios or one of the Dioscuri or some other young god. Besides the similar cult images named by Brendel, others may be instanced for their relationship, e.g. the Glyptotek's Dioscuros No. 164, a Dioscuros in the Louvre (Frederik Poulsen: Sculptures antiques des musées de province espagnols pl. 53) and the Dioscuri from Monte Cavallo (Furtwängler: Meisterwerke pl. 7). In addition, two cult "torch bearers" from a Mithras temple, in the Vatican and the British Museum, may be cited (Amelung: Vatik. Katalog I p. 538 No. 352; pl. 56). The fact that Alexander's hair arrangement was borrowed from the elder god types has often been observed (Cf. H. P. l'Orange: Apotheosis in Ancient Portraiture (Oslo 1947) p. 34 seq.).

Tillæg til Billedtavler pl. II. Rizzo, Bull. Com. XXXIII 1905 p. 46 seq., fig. 12. Brendel, Arndt-Amelung 3823-24.

80. (I. N. 1674). *Ares or Warrior*. Head. M.

H. from chin to top of helmet 0.32. The nose, lips, chin, neck and large parts of the face restored in plaster. The Corinthian helmet, the hair and the eyes are thus the only means of determining the type and period. Acquired 1899 in Rome.

Probably an Ares or warrior head, Roman copy of a 4th cent. B. C. original.

Billedtavler pl. VI. Arndt-Amelung 3825-26 (Brendel).

81. (I. N. 1674). *Artemis*. Head. M.

H. 0.28. The nose, lips, chin in plaster. The surface has suffered greatly. In the ears are holes for rings. Acquired 1901 from Rome via Munich.

This head, a Roman copy, is a repetition of the head of the so-called Artemis Colonna in Berlin. That the head and torso of this Berlin statue belong to one another has been confirmed by the finding of a badly damaged figure of the type

at Miletus (Schröder in Arch. Jahrb. XXVI 1911 p. 35 seqq. with figs. 1-3). On a replica in the Palazzo Corsini a part of the head is also preserved on a similar torso; we know of several replicas of the head alone (Arndt-Amelung 337 and 1205-6).

The original, the dating of which has been a controversial issue, must be a work carved about the middle of the 4th cent. with reminiscences of the style of the 5th cent. A similarity to terracottas from Tiryns might suggest that it is the work of an Argive artist. Notwithstanding its severe injuries, the Glyptotek head still gives an idea of how good its original execution was.

Billedtavler pl. VI. Arndt-Amelung 3827-28 (Brendel). Schröder l. c. p. 39. On the type see: Helbig-Amelung: Führer I No. 29. Amelung, Röm. Mitt. 39/39, 1923-24 p. 43 seq. Pfuhl, Arch. Jahrb. 43, 1928 p. 10 seq. Bieber, Röm. Mitt. 48, 1933 p. 273 note 4. V. H. Poulsen, Acta Arch. IV 1933 p. 109 r. Arndt-Amelung 4043. Blümel: Katalog Berlin V. K243. Süsserott: Griech. Plastik des 4. Jahrh. p. 145.

82. (I. N. 1653). *Artemis*. Statuette. M.

H. 0.51 with the plinth, which is shaped for insertion into a socle. Part of the right arm missing. Found near Corinth and acquired 1898 via Munich.

The goddess of the hunt is characterized by the quiver on her back, from which she has drawn an arrow with her right hand while the left hand holds the bow, and likewise by the animal skin over the short, flowing chiton and the tall boots.

This statuette is a Roman copy of a 4th cent. B. C. type, of which there are other replicas, i.e. another figure from Corinth and one from the Athens agora, both headless, and one from Caria. Its good execution by a Greek sculptor induced Arndt and Studniczka to describe our figure as a Greek original. In style the head recalls a beautiful Greek female head in Berlin (C. Blümel: Katalog Berlin III p. 11 seq. and pls. 14-15).

Billedtavler pl. VI. Reinach: Rép. Stat. IV 185.5. Arndt-Amelung 3829 (Arndt & Lippold) and text to 637-38 (Ser. IV p. 66). F. Studniczka: Artemis und Iphigenie p. 80. Shear in Amer. Journ. Arch. XL, 1936 p. 198 fig. 16. Riemann: Kerameikos II p. 128.

83-83 a. (I. N. 481-482, 482 a). *Artemis and Iphigenia*. Group. M.

H. of group 1.70; of Artemis 1.30; of hind's head 0.93. Of the female

figures the heads, arms, parts of the legs (formerly restored with plaster) and some folds are missing. The hind's muzzle and antlers restored with plaster.

Both figures were acquired in 1888 in Rome and came from the Villa Spithoever, having been found in the vineyard at a spot where the gardens of Sallust lay. It was the German archaeologist Studniczka who proved their connexion and explained the motive: the goddess Artemis rescuing Iphigenia, the daughter of Agamemnon, from being sacrificed and pushing a hind forward as an offering in her stead. During later excavations on the spot Studniczka discovered the room where the group had stood, a mosaic-adorned corridor (cryptoporticus), from the time of Hadrian, and through the art market he succeeded in tracing other fragments of the group, including the magnificent hind's head exhibited at the side. The group is Greek work, the marble seems to be from Asia Minor; but, like so many original Greek works, it was carried to Rome during the time of the Empire and there set up on a new socle of brick.

The slender hunting goddess, Artemis, recognizable by her garment: the tucked-up chiton, is advancing forward with her left foot from the background, the flowing chiton revealing the speed of the movement and that she has stepped down from Heaven. She has had a quiver and bow at her back and has turned her head towards the right shoulder and towards the arm that is forcing the resisting hind forward by a grip of its horns. At the same time the goddess seizes the collapsing Iphigenia by the upper arm and draws her aside, away from the altar, which must be imagined as having stood on the left of the group (the viewer's left). Through the vigour of the movement the girl's garment glides aside and discloses the right side, hip and leg. The structure is a bold one, and numerous supports bear evidence of the artist's fear of fracture and injury. The characterization of these powerful, graceful female bodies is as masterly as the treatment of the draperies. In particular the group of folds in front of Iphigenia's right leg is magnificently rendered.

As to the dating of the group the learned are anything but agreed. Studniczka dates it to the 4th cent. and the period just after Lysippos, L. Kjellberg to the 3rd cent. B. C., Lippold to the close of the 2nd cent. A later date is more probable:

the time of Augustus, both on account of Artemis's old-fashioned, stout physique, the calligraphic drawing of the folds, especially the ribbon-like folds in the clothing of the goddess (cp. Artemis from Versailles, Studniczka: Artemis und Iphigenie p. 78 fig. 60; the Niobids l. c. figs. 65-66; the original Greek form l. c. fig. 61), and by reason of the deeply carved fold at Iphigenia's hip (cp. the marginal folds of Dirce's garment in the group: the Farnesian bull at Naples, Studniczka l. c. p. 72 fig. 57). Moreover, the many disturbing "puntellos" are reminiscent of Roman technique, whereas the drilling of the hair (on Iphigenia's back and in Artemis's hair-bun—not exhibited—) already has parallels in Hellenistic art (cp. Hekler: Sammlung antiker Skulpturen in Budapest No. 70).

The motive itself was very popular in Greek poetry, and among the earlier poets: Pindar (Pythia XI 22), Aeschylus (Oresteia) and Sophocles (Electra v. 520 seqq.) it is presupposed that Iphigenia really was sacrificed. It was Euripides who humanized the legend by inventing the substitute, the hind (Carl Robert: Archäol. Märchen p. 147). For it is a hind with antlers, not a male stag, that is sacrificed in poetry as in pictorial art (cp. the scolies to Pindar, Olympia III 52; ed. Drachmann I 120).

Billedtavler pl. VII. Reinach: Rép. Stat II I, 313,4; IV 187,5; V 1, 256,3. L. Kjellberg in Pauly-Wissowa: Real-Encyclopädie IX p. 2621. Studniczka: Fra Ny Carlsberg Glyptoteks Samlinger II 1922 p. 60 seqq. Lippold: Kopien und Umbildungen p. 73. Lippold: Antike Skulpturen der Glyptothek Ny Carlsberg p. 22, Abb. 22. Fr. Studniczka: Artemis und Iphigenie, Leipzig 1926. Ant. Denkm. IV pls. 33-40 and figs. 1-6. Lippold: Philol. Wochenschr. 1927 p. 264 seqq. Fr. Poulsen: Græske Originalskulpturer pl. 42-43. Blümel: Griechische Bildhauerarbeit p. 48. Lawrence: Classical Sculpture p. 276, pl. 98 a. Schweitzer: Das Original der sog. Pasquino-Gruppe p. 68 note 3. Technau, Die Antike 15, 1939, p. 298, where the group is correctly dated to the Roman Empire. Cp. the Antonine group—related despite all the alterations to it—in which all three figures appear, but Iphigenia is resting at the feet of Artemis as an insignificant figure, Arch. Anz. 50, 1935, p. 552 seqq., fig. 10. Bull. Com. 63, 1935, pl. I.

#### 84. (I. N. 1611). Artemis. Head M.

H. from chin to crown 0.26. New diadem, nose, neck and both ear lobes. Acquired 1897 in Rome.

This is a replica of the head of Artemis from Versailles in the Louvre (Br. Br. 420). This genuine Roman work seems



to have been derived from a statue of Artemis of the 4th cent. B. C. A statue of this type in a temple in Anticyra is familiar from coin pictures and was executed by Praxiteles (Paus. X 37,1. Gisela Richter: *Sculpture and Sculptors of the Greeks* p. 198 and fig. 677).

Billedtavler pl. VII. Amelung, *Rev. Arch.* 1904, II p. 326 and fig. 1. Arndt-Amelung 3830-32 (Brendel). On the type see Studniczka: *Artemis und Iphigenie* p. 79.

85. (I. N. 1634). *Artemis*. Statuette. M.

H. without plinth 0.50. The head and neck, right forearm, the legs from the knee down, and a middle fold in front of the breast are all modern in marble. From the Despuig Collection on Mallorca, acquired 1898.

The statuette is a reduced Roman repetition of an Artemis of the second quarter of the 4th cent., attributed to Praxiteles but might just as well be the work of a pupil. The most complete replica is in Dresden and shows that the right hand of the original was taking an arrow from the quiver, the left holding the bow. Judging from a puntello-like remnant on the right thigh, which may be interpreted as a serpent's head, our statuette has been restored as Hygieia, notwithstanding the quiver on her back. In point of fact, one might also credit the Roman copyist with such an illogical deviation from the original.

Billedtavler pl. VII. Hübner: *Antike Bildwerke* No. 792. Reinach: *Rép. Stat.* II, 1, 319, 1. Arndt-Amelung 3833 (Brendel). On the type see Furtwängler: *Meisterwerke* p. 554 and pl. XXIX; M. Bieber: *Die antiken Skulpturen u. Bronzen in Cassel* p. 18 seq., pl. 21; Rizzo: *Praxiteles* p. 13, 113, pl. 16 seq.; Blümel: *Katalog Berlin V* p. 26, K 242; Süsserott: *Griech. Plastik des 4. Jahrh.* p. 144 seq. *Acta Arch.* XII 1941 p. 30 (Fr. Poulsen).

86. (I. N. 1269). *Artemis*. Torso. M.

H. 0.98 after the removal of the undoubtedly modern head. Besides the head it lacks the arms, the right leg, the left leg from the knee and part of the back. Acquired 1895 in Rome.

The quiver-strap across the breast and the remainder of a deer hoof by the right knee discloses that this is Artemis. The statue type is Roman-classicistic and has features of 5th cent. art. Similarly headless replicas are in the Terme Museum, in the garden at the Palazzo Corsini in Florence (Arndt-Amelung 326) and in the museum at Split. We know

of a variant at Ince Blundell Hall (Ashmole: *Ancient Marbles at Ince No. 23*, pl. 6). Young Roman women when being portrayed as Diana would sometimes make use of this or related types, as is shown by a statue from Ostia (Ausonia X 1921 p. 160 seqq., fig. 1).

Billedtavler pl. VII. Reinach: *Rép. Stat.* IV 188, 6. Arndt-Amelung 3834 (where it is stated incorrectly by Fr. Poulsen that the head is old). Of the Ostia statue there are headless replicas in the Collection of Carl Milles, now acquired by the Swedish state, and in Berlin. (Blümel *Katalog Berlin V*, K 249, pls. 68-69).

87. (I. N. 1517). *Artemis*. Head. M.

H. 0.54. The nose tip is new. Part of the hair, on the right side of the face, is patched on to head, and so were the upper and back parts of the head now missing. Acquired 1896 from the collection of Prince Orsini and found in 1895 in the temple of Artemis-Diana at Lake Nemi together with the marble vases Nos. 506-7.

This well-executed head of Diana is wholly Roman, bearing the stamp of the distinguished and cold classicism of the Augustan style like the head of Athena No. 103, and a fore-runner of the proud Athena head No. 101, which belongs to the 2nd cent. A. D., the Roman baroque period. The size of our head suggests a temple image. Cp. the large head of a goddess from the Piazza Argentina, *Arch. Anz.* 44, 1929, p. 91 fig. 11.

Billedtavler pl. VII. Not. Scavi 1905 p. 430 fig. 5. Br. Br. 719. *Acta Arch.* XII 1941 p. 14 and fig. 13 and p. 30 (Fr. Poulsen). The head from the Piazza Argentina undoubtedly is 2nd cent. A. D., not Augustus' time, as Wijkström thinks (*Corolla Archaeologica* p. 25,3).

88. (I. N. 1579). *Artemis*. Statuette. M.

H. 0.30. Most of the right arm, the left forearm and both legs from the knee missing. Acquired 1897 from Martinetti's estate in Rome.

The goddess is wearing a short, tucked-up chiton and a chlamys wound about her middle. The statue is a reproduction of a well-known Artemis type, of which there are several replicas and which arises from a 4th cent. B. C. original.

Billedtavler pl. VII. On the type: Arndt-Amelung 919. Amelung: *Vatik. Katalog I* p. 123 No. 108 and p. 389 No. 123; pls. 15 and 41. Furtwängler: *Collection Somzée* No. 38 (= *Collection Warocqué* No. 153). R. Ricard: *Marbres antiques du Prado* p. 49 No. 17; pl. 14. M. Bieber: *Griechische Kleidung* pl. 54. Charbonneaux, *Monum. Piot XXXI* 1930 p. 14. A statue found later in Fondi

resembles ours about the clothing, but the movement is more vigorous; here the portrait head cries out that this is a Roman girl having herself "done" as Artemis (cp. No. 86). Not. Scavi 1937 p. 70 fig. 7.

89. (I. N. 1961). *Artemis*. Statue. M.

H. 1.85. Parts of the diadem and the tip of the nose restored in plaster, the right arm, most of the left, the tips of the toes, the support by her side in marble. Of the dog only the hindquarters and the fore-paws remain. Acquired 1903 in Rome.

The goddess is wearing a chiton with deep waist folds, high boots, and a pig's skin tied over her right shoulder. In her left hand she doubtless held her bow, in her right a lance or a torch. The figure was formerly in the Palazzo Vidoni in Rome.

The drilled pupils show that the figure is 2nd cent. A. D. Two Artemis statues of the same type are known at the Villa Borghese in Rome and Petworth House in England (cp. Arndt-Amelung 2742 and Margaret Wyndham: The Leconfield Collection pl. 52), and in actual fact all three figures differ merely by the added animal's skin from a very well known and widely dispersed Artemis type, of which the original is reproduced on a coin of about 200 B. C. (Curtius in Die Antike VI 1930 p. 97 seq. M. Bieber in Röm. Mitt. 48, 1933 p. 276 with note 1. Lippold: Vatik. Katalog. III 1 p. 188). Carl Blümel considers the type to be a variant of the Artemis type described under No. 86, which seems reasonable (cf. under No. 86).

Billedtavler pl. VII. Matz-Duhn I No. 687. Reinach: Rép. Stat. IV 187,4. Arndt-Amelung 2014.

90. (I. N. 1425). *Asclepius*. Statue fragment. M.

H. 1.12. Part of the head, the fingers of the right hand, the entire left arm, as well as the drapery and the back missing. The shape of the back of the head and the back shows that the figure is a remnant of an acrolith, i. e. a statue of which the nude parts were of marble while the drapery was of bronze. We must imagine a magnificent gilded bronze drapery along the borders of our figure and covering knees and legs, leaving only the feet free. Acquired 1895 in Rome.

This fine, enthroned figure, which doubtless rested the left hand on a sceptre while the right held another attribute, was found in Tusculum and perhaps once stood in a temple

as an imitation in marble and bronze of a famous gold-and-ivory statue of the 5th cent. B. C.

Pausanias speaks of cult images of Parian marble and gold nailed on to wood, that is to say a step midway between gold and ivory statues and acroliths (IV 31,9), and through his mention of it we know of a fourth, inferior stage: cult statues by the sculptor Damophon, whose nude parts were of stone while the clothed parts were — of wood! No doubt they were gilded for purposes of illusion (VIII 31,2). Of the prototypes, the famous gold-ivory pictures, remnants have actually been discovered in recent time: a beautiful figure of Athena, whose ivory portions are now in the Vatican (Journ. Hell. Stud. XXXVI 1916 p. 373. Cf. a head in the British Museum, l. c. XXXVII 1917 pp. 17-18).

In No. 517 the Glyptotek possesses a similar acrolith remnant.

The head of the Glyptotek's sitting figure is a slightly varied copy of an Attic head of Asclepius of the last quarter of the 5th cent. B. C., known to us from standing statues of the same god (Neugebauer in 78. Berl. Winckelmannsprog. p. 15 seqq. Cf. Blümel: Katalog Berlin IV p. 6, K 129; Pls. 12-13. Curtius: Zeus und Hermes p. 27, incorrectly regards this type of head as a copy-variant of the Dresden Zeus. Cf. No. 91). This affinity verifies the appellation Asclepius and is evidence of how the Romans sometimes used heads from standing figures for placing on sitting ones (cf. O. Waldhauer: Antike Skulpturen der Ermitage I No. 1).

Billedtavler pl. VII. Reinach: Rép. Stat. IV 24,2. Lippold: Kopien und Umbildungen p. 267 note 74, considers that the statue is identical with a fragment from Monte Calvo. Arndt-Amelung 3835-37 (Fr. Poulsen). E. Langlotz: Phidiasprobleme p. 106. G. Lippold in Gnomon XXI, 1949, p. 244.

91. (I. N. 557). *Asclepius*. Head. M.

H. 0.42. The nose, upper lip, part of the forehead and eyes restored by the sculptor Kopf in Rome. The head, which is roughly carved at the back, was once on a statue. It was found in Velletri and acquired in 1899 in Rome.

This head, which through the broad roll bandeau in the hair is characterized as Asclepius, has been handed down in several copies, including the Glyptotek's No. 94. A head in the Louvre is on the appurtenant statue, representing the

god standing. L. Curtius demonstrated the dependence of these heads on a Zeus type of the time of Pheidias, the so-called Dresden Zeus. All the same, our head has features of the twenty years younger Asclepius type referred to under No. 90, which Curtius unjustly denies independence as a type; in the renderings of the Roman copyists related classical types are apt to be made to resemble one another. The torso of the Paris statue may also be viewed as a conversion of the Dresden Zeus (Arndt, N. C. G., text p. 99 and Schrader: Phidias p. 59). Thus our type may be described as classicistic, Roman.

Billedtavler pl. VII. N. C. G. 62. Helbig-Amelung: Führer 1333. L. Curtius: Zeus und Hermes p. 26. Waldhauer: Antike Skulpt. Ermitage I p. 61.

92. (I. N. 535). *Asclepius and Hygieia*. Statue group. M.

H. 0.97. The head of Asclepius has been broken off. Hygieia's right arm, Asclepius's left thumb and part of the index finger missing, like the upper part of the serpent's body, which was added on and seems to have reached up to the metal peg at Asclepius's left shoulder. No doubt a metal peg on his right thigh served to secure an attribute which Hygieia held in her right hand. Acquired 1890 and stated to have been found at Porta S. Giovanni in Rome.

The beardless Asclepius is seated and Hygieia leans against him. There is a somewhat similar group in the Vatican (Helbig-Amelung: Führer No. 203. Amelung: Vatik. Katalog II pl. 51 No. 399; text p. 602), and indeed the beardless god is no rarity (Hadaczek, Oest. Jahresh. XI 1908 p. 111 and Neugebauer in 78. Berl. Winckelmannsprogramm., p. 38 seqq.).

The group is Roman work, seemingly rather provincial, whereby the connexion with Greek stylistic prototypes is broken. The comparison with the Hope Hygieia is rather strained, to say the least of it, as far as the heads are concerned, and more closely related works are unknown.

Billedtavler pl. VII. S. Reinach: Rép. Stat. IV 25,2. N. C. G. 96. G. Lipold: Kopien und Umbildungen p. 230 and same: Antike Skulpturen der Glyptothek Ny Carlsberg p. 22 fig. 21. Waldhauer: Antike Skulpt. Ermitage I p. 6.

93. (I. N. 1683). *Enthroned Asclepius*. Colossal statue. M.

H. 1.88; with plinth 2.08. The lowest slab of the plinth, the front of the upper slab, the toes, the back of the left corner of the plinth with the lower portion of the throne, the right hand, the serpent staff almost from knee height upwards, the left arm and hand, and the tip

of the nose all modern. The statue once stood in a villa between Pozzuoli and Baiae and was acquired in 1899 via Munich.

This tremendous deity statue is Roman work as the statue of Jupiter at the Capitol was. As its nearest prototype we must name the gold-ivory statue of Asclepius executed in the 4th cent. B. C. by Thrasymedes for the temple at Epidaurus (Pausanias II 27,2).

The statue of Thrasymedes, known to us from coin images, like ours has its left hand resting on a staff, but the serpent lay on the other side below the god's outstretched right hand; by the side of the throne sat a dog, and the throne was richly adorned with pictures like the throne of Zeus at Olympia (Gisela Richter: Sculpture and Sculptors of the Greeks p. 213 and fig. 733). Accordingly, our statue differs quite a lot and in style is more reminiscent of a typical Roman Zeus statue found in the vicinity of Rome (Not. Scavi. 1935 p. 77 fig. 1).

Billedtavler pl. VII. Reinach: Rép. Stat. III 13,5 and IV 25,4. Arndt-Amelung 3833 (Brendel). Kaschnitz-Weinberg p. 115.

94. (I. N. 598 j). *Asclepius*. Head. M.

H. from chin to crown 0.25. The nose, part of the curls, the front part of the wreath, the lower part of the neck and the entire chest restored in marble. The face is highly polished. Purchased about 1890 from Feuardent, Paris.

This head is a variant of No. 91.

Billedtavler pl. VIII. Arndt-Amelung 3839-40 (Fr. Poulsen).

95. (I. N. 1510). *Asclepius*. Head. M.

H. 0.36 from tip of beard to crown. The nose is new in marble, the neck and back of the head in plaster. The surface much weathered. Acquired 1896 with the assistance of Furtwängler.

In the hair is this god's usual roll-wreath. Roman work with style traits of the 4th cent. B. C.; its nearest relation is a head in the Palazzo Colonna (Arndt-Amelung 1156-57).

Billedtavler pl. VIII. Arndt-Amelung 3841 (Brendel).

95 a. (I. N. 2619). *Head of Asclepius*. M.

H. from tip of beard to uppermost frontal curls 0.31. The nose and a few frontal curls broken off. The top of the head, which was applied, missing. In the nape of the neck is a lump of raw material (cp. No.



93), which suggests the head's placing in a niche. As we must assume that this marble remnant is in the middle, we learn that the head was turned well to the right, whereby indeed the expression is best seen to advantage. From Asia Minor. Acquired through Hartwig in Rome 1913.

This fine, expressive head is 2nd cent. A. D., judging from the surface polish and the drilling technique, but associated with a much earlier, noble original of the 4th cent. B. C. One may hesitate between Zeus and Asclepius, but the mild, dreamy tranquillity and the turning of the head to the right argues in favour of the latter; this agrees with the fact that along the applied crown margin there are traces of the roll-wreath worn by Asclepius (e.g. both No. 93 and No. 95).

On certain points our head comes close to a type of Asclepius represented by a statuette from Epidaurus (Wolters, Athen. Mitt. XVII 1892 p. 1 seqq. and pls. II-III. Cf. Schober in Oest. Jahresh. XXIII 1926 p. 8 seqq.) and by a handsome Asclepius head from Melos in the British Museum (Wolters l. c. pl. III, 2. Br. Br. 230). Still closer is its relationship to the type presented in the statuette No. 97. An exactly similar head is on a nude torso in the Conservatori Palace, but turned towards the left shoulder; the torso is called Zeus and seems to have been an acrolith like Nos. 90 and 517 (Stuart Jones: Pal. dei Conservatori p. 239 No. 46 and pl. 93). A replica of our head, apparently much injured, is in the store-chamber of the Vatican (Kaschnitz-Weinberg No. 232).

Tillæg til Billedtavler pl. II. Arndt-Amelung 3842-43 (Brendel).

96. (I. N. 521). *Asclepius*. Statue. M.

H. 1.48 with, 1.41 without the plinth, which is shaped for insertion in a socle. The nose is new in plaster, as also parts of the hair. The head was broken off, but it belongs to the statue. Small remnants of the serpent and staff. The back roughly hewn. Acquired 1890 through Helbig from the Palazzo Sciarra, Rome.

The god has his left arm on his back and he is wrapped in a himation which falls down over an omphalos at his left leg. It is mediocre Roman work, related most closely to two decorative Asclepius statues in black marble in the Capitoline Museum (Stuart Jones: Museo Capitolino p. 272 No. 1 and p. 278 No. 5; pls. 64 and 67).

Billedtavler pl. VIII. Matz-Duhn 79. Reinach: Rép. Stat. IV 21,2. N. C. G. 119 left.

97. (I. N. 1418). *Asclepius*. Statuette. M.

H. 0.75 with the plinth. Found at Rimini in the ruins of a Roman villa, in a niche concealed by a collapsed roof. This explains its splendid state of preservation and almost complete absence of weathering on the surface. Acquired 1895 from the dealer Martinetti.

The god of healing with the serpent staff at his right side is of a type with numerous replicas and variations in natural size and, as here, on a reduced scale, and has even been employed in portrait statues of the Roman Empire (cf. No. 550). The original must thus have been a famous work, judging by the style from the close of the 5th cent. B. C., and may perhaps have some connexion with the arrangement of the Asclepius cult about 420 B. C. on the south side of the Acropolis at Athens (cf. the type treated by Neugebauer, 78. Berl. Winckelmannsprogramm.).

However, our statuette is later in head, proportions and fold rendering, in typical 4th century style and related to the Epidaurus Asclepius referred to under No. 95 a. Artists were still working with this old type in Hellenistic and Roman times (Horn: Stehende weibliche Gewandstatuen p. 96. Bieber in text to Arndt-Amelung 4487).

Billedtavler pl. VIII. Reinach: Rép. Stat. IV 21,6. Arndt-Amelung 3844 (Fr. Poulsen). Brendel, Gnomon X 1934 p. 234. Mentioned by Margarete Bieber: Die antiken Skulpturen und Bronzen in Cassel p. 16 No. 14 (cf. pl. 22).

98. (I. N. 1791). *Athena Parthenos*. Head. M.

H. 0.34. The nose, lips, forehead and most details on the helmet broken off. The surface is damaged. The chin is patched with plaster. The nose and helmet area were originally applied. Acquired in 1900 via Munich and stated to have been found at Amelia, near Orte.

Notwithstanding the severe injuries, this replica of the head of Pheidias' famous gold-ivory sculpture in the Parthenon temple embodies some of the spirit and expression of the original and agrees well with another replica: the statuette in Madrid (Br. Br. 511 and Arndt-Amelung 1514-15). Copies from a piece of sculpture so costly must necessarily be more free than copies from bronze or marble originals, from which casts can be made and the measurements transferred direct by pointing. This explains the lack of uniformity among the replicas. On the Glyptotek's head the facial oval is more rigid, the lower part of the face narrower and leaner than

we might expect in the original; the entire expression is concentrated in the area about the forehead and eyes. Of the decoration of the helmet the central sphinx has almost disappeared, and only little remains of the winged horses on the sides. The ears, which display masculine virility in their structure, are well preserved.

Billedtavler pl. VIII (with plaster restorations since removed). Arndt-Amelung 3845-47 (Fr. Poulsen). Pollak in Oest. Jahresh. IV 1901 p. 144 seqq. and pl. 4. Amelung l. c. XI 1908 pr. 196. Klein l. c. XVIII 1915 p. 36 fig. 16. David M. Robinson in Amer. Journ. Arch. XV 1911 p. 500 No. 20. Shear l. c. XXVIII 1924 p. 118. P. Johansen: Fidas pp. 85 and 92. Langlotz: Frühgriech. Bildhauerschulen p. 191. L. Curtius: Die antike Kunst II p. 262. V. H. Poulsen, Collections III 1942 p. 40 and fig. 6. Mustilli: Museo Mussolini p. 113 b 14. Ernst Buschor: Phidias der Mensch p. 19 fig. 10. On Athena Parthenos see also: Gisela Richter: Sculpture and Sculptors of the Greeks p. 163 seq. Noack in Arch. Jahrb. XLV 1930 p. 198 seqq. Lehmann-Hartleben l. c. XLVII 1932 p. 12 seqq. Goethert l. c. XLIX 1934 p. 157 seqq. Schrader in Arch. Anz. 1932 p. 89 seqq. E. Langlotz: Phidiasprobleme p. 41 seqq. The replica from the Villa Ludovisi Br. Br. 253 (Helbig-Amelung: Führer 1304) is now in the Terme Museum, shorn of modern additions. An attempt to connect the Glyptotek head with a torso in Walters' Art Gallery at Baltimore led to no positive result. See Dorothy Hill, The Art Bulletin 1936 p. 150 seqq., especially fig. 5.

99. (I. N. 1817). *Athena*. Statue. M.

H. 1.75, height of torso 1.35. The statue was acquired in 1901 via Munich from Santa Maria di Capua and furnished with casts of head and arms from the copy in Ince Blundell Hall, England (B. Ashmole: Cat. of Ancient Marbles at Ince pls. 10-11, No. 8). The right foot missing.

The figure is a copy of an original dating from the close of the 5th cent. B. C., and numerous replicas are known; in the Glyptotek No. 100 (cf. Bull. Metrop. Mus. XXI, 1926, p. 127 and fig. 2. Further: Ashmole l. c. and Arndt-Amelung 942-43, 1129 and 2339).

Athena is wearing the Corinthian helmet with the leather lining visible at the sides; at the back the hair is gathered in a longish bun. The brow is domed and triangular owing to its enframing by the hair. The garment is the Attic peplos with overfall and a girdle over the latter; a tiny aegis encircles the throat. The folds are narrow-ridged with broad intervals; across the bent left leg the peplos lies smoothly and follows the leg into the depth without a vertical fold from the knee. This, in conjunction with the shape of the

brow indicates the close of the 5th cent. Athena is quite girlish with small breasts. There is a peculiar gentleness and purity about the figure and the young grave face. The lance was leaned against the left shoulder; the right outstretched hand no doubt held an attribute.

An important aid to the dating of the figure is its likeness to a definitely dated relief in Eleusis (421-20); and cp. another female torso at the same place, Arch. Jahrb. 42, 1927 p. 71 with figure 8 and append. 2. On account of the relationship of the head with Pericles' portrait the figure has been referred to the sculptor Cresilas.

Billedtavler pl. VIII (prior to reconstruction). Reinach: Rép. Stat. IV 171,5. Arndt-Amelung 3848 (Fr. Poulsen). Süsserott: Griech. Plastik des 4. Jahrh. p. 132 with incorrect dating to the beginning of the 4th cent. B. C. V. H. Poulsen, Collections III 1942 p. 79 (with bibliography), p. 80 seqq. and fig. 46. Waldhauer: Antike Skulpt. Ermitage III p. 2. Mustilli: Museo Mussolini p. 130 No. 4. A replica of the head is at Princeton, Amer. Journ. Arch. XXI 1917 p. 292 seqq. Praschniker, Oesterr. Jahresh. 37, 1948, Beiblatt p. 15 No. 8.

100. (I. N. 536). *Torso of Athena*. M.

H. 0.76. The head, the arms and all the lower part of the figure missing. Acquired 1892 in Rome.

This is a painstaking replica of the same Athena type as No. 99. The surface is polished, so the copy is post-Hadrian.

Billedtavler pl. VIII. Reinach: Rép. Stat. II,1, 294,8 and III 18,9. N. C. G. text p. 71. Arndt-Amelung 163. Furtwängler: Ueber Statuenkopien im Altertum I p. 31. Kaschnitz-Weinberg No. 87. Mustilli: Museo Mussolini p. 130 No. 10. Praschniker, Oesterr. Jahresh. 37, 1948, Beiblatt p. 15 No. 7.

101. (I. N. 568). *Athena*. Colossal head. M.

H. 0.67, facial height 0.32. This head, which is almost intact, is shaped for insertion into a statue. Acquired 1887 in Rome and found there during the excavations for the railway station at Trastevere.

The back of the head and the crown with the entire upper part of the helmet missing; originally these parts were applied by means of heavy clamps sunk into deep grooves. Probably the helmet was of marble, but the cheek-pieces (paragnathides), which were secured in foursided holes in the edge of the helmet above the ears, were possibly of bronze. In the ear lobes are holes for metal earrings. The eyes are socketed for inlay. When the head was washed in 1946 traces of red paint were revealed, evidently the ground colour for the gilding of the face (cf. No. 520).

This magnificent head is no Roman copy, even if in some of the features (the lively, wavy ear curls, the prominent superciliary ridges, the structure of the nose and mouth) there is a memory of the art of Pheidias, and even if a Pheidian Athena Promachos (Champion) in bronze may present a similar turn of the head. But the style as a whole indicates a Roman original of the time of Hadrian, related to the Dioscuri on Monte Cavallo and the Glyptotek's colossal Alexander head No. 445. Thus we know of no replica of this head; it is simply a Roman Minerva.

Billedtavler pl. VIII. N. C. G. 41-42. Rizzo, Bull. Com. XXXII, 1904 p. 24. Amelung, Oest. Jahresh. XI 1908 p. 174. S. Reinach: Têtes antiques 91-92. G. Lippold: Antike Skulpturen der Glyptothek Ny Carlsberg p. 25, fig. 25. P. Johansen: Fidas p. 76. H. Thiersch: Die Athena Areia des Phidias (Nachrichten von der Gesellschaft der Wissensch. zu Göttingen, Neue Folge II No. 10 1938 p. 221; the dating l. c. to the time of Augustus is too early). V. H. Poulsen, Berytus VI 1939-40 p. 8. van Thienen: Algemeene Kunst Geschiedenis I p. 268, pl. 63,1.

101 a. (I. N. 569). *Foot*. M.

H. 0.27, L. 0.37. Provenance as No. 101.

This foot must be another fragment of the statue to which the head No. 101 belonged, or of another figure by the same artist.

Furtwängler: Meisterwerke p. 741. V. Poulsen: Fidas (Stockholm 1949) p. 93, fig. 65.

102. (I. N. 1993). *Athena*. Statue. M.

H. 2.27. The head, neck with beginning of breast and shoulders, both arms with adjoining parts of sleeves, and a corner of the mantle restored in plaster. The aegis serpents badly damaged. The torso was found at Velabrum in the beginning of the 90s and acquired by the Glyptotek in 1904.

The head and arms were restored after the Farnese Athena at Naples (Arndt-Amelung 514-15). The other known statue of this type though differing in details is the Hope Athena, which up to 1917 was at Deepdene in England in the same collection as Thorvaldsen's Jason (cf. Preyss in Arch. Jahrb. XXVII 1912 p. 88 seqq. pls. 9-11). Despite the differences, these two statues together with the other replicas preserved in the form of torsoes and heads, must go back to the same original (cf. Lippold: Kopien und Umbildungen p. 14 and

Pfuhl in Arch. Jahrb. XLI 1926 p. 20, note 1). This was a work of the close of the 5th cent. in the style created by Pheidias (cf. Vagn Poulsen, Collections III 1942, p. 72).

Athena, clad in a light, richly folded chiton and a heavier cloak, is wearing the aegide round her neck with a swarm of snakes, and on her head a helmet, finely rounded, flanked by cheek-pieces and with a sphinx and two griffins as ornament. Her left hand resting on the lance, in her lowered right hand she probably held a sacrificial bowl. The left knee is bent and imparts life and movement to the drapery. In the Hope type the face is longish, oval, not unlike the Parthenos Athena (cf. No. 98); in the Farnese type the face is shorter and broader, more like the Barberini Hera and the Borghese Hera (see No. 247).

The Glyptotek figure is a copy of early Roman Empire time, less fresh in detail than the Hope Athena; whereas the cloak is skilfully rendered, especially on the right side, the folds of the chiton under the left arm are schematic and lifeless, and the same may be said of the stiff parallel folds across the right foot and the five symmetrical vertical bunches of folds of the chiton between the feet. In this mechanical treatment of drapery we have a characteristic example of the Augustaeon "Empire Style", distinguished and decorative, but having no fantasy or sparkle.

Billedtavler pl. VIII. Reinach: Rép. Stat. III 88,3 and IV 165,4. Preyss, l. c. p. 114 seq., fig. 25. Cf. Arch. Jahrb. XXVIII 1913 p. 244. Hekler in Münchener archäol. Studien dem Andenken Furtwänglers gewidmet p. 143 No. 20. Mustilli: Museo Mussolini p. 137, 13 No. 8. Earlier literature on the type in Preyss's paper and S. Reinach: Têtes antiques p. 79. The Hope Athena was sold at Christie's, London, in July 1917 (Cat. No. 258), resold at Sotheby's, London, on 27th July 1933 (Cat. No. 127); the restored arms were removed in the meantime. The replica in Leningrad, Waldhauer: Die antiken Skulpturen der Ermitage III No. 216. Buschor thinks (Phidias der Mensch p. 21) that the original was a work of Phidias.

103. (I. N. 1278). *Athena*. Head. M.

H. 0.48, from chin to crown 0.28. The nose and lips new in plaster. The crown and back of the head were applied, perhaps in stucco, and are missing. A number of holes indicate that the head wore a helmet and thus represented Athena. In the ears are holes for earrings. Acquired 1895 in Rome, stated to have been found in Tusculum.

This large head, shaped for insertion into a statue, is Hellenistic-Roman in type with no particular classical proto-



type. Both type and technique connect it with four marble heads in the store-chamber of the Vatican (Kaschnitz-Weinberg No. 299 seqq.).

Billedtavler pl. VIII. Arndt-Amelung 3849-51 (Brendel).

104. (I. N. 1554). *Bust of Athena*. M.

H. 0.67. The helmet brim, the larger part of the sphinx on the crest, the nose and the chin new in marble. Small plaster patches on helmet and hair. Acquired 1897 from Rome.

This bust reproduces the type that is best known from the statue in the Vatican: the Giustiniani Athena (Helbig-Amelung: Führer I No. 38. Br. Br. 200), of which there are several copies, both statues and heads. In No. 104 a the Glyptotek has a replica of the whole statue. The original has been dated by some to the middle or the close of the 5th century B. C., by others to the 4th cent.; a copy of the head at Kassel is so antiquatedly severe in some of its features, especially in the rendering of the eyelids, that an early dating to about 440 becomes possible (cf. Margarete Bieber: Die antiken Skulpturen in Cassel p. 14 and pls. XVII—XVIII). Moreover, on the basis of a replica of the head in Athens Hekler was successful in demonstrating such a distinct relationship with Myron's Athena that a connection with Myron's school of art is probable. However, other features point so decidedly to the period round about 400 B. C. that the head must either be a continuation of Myronian traditions or an example of the not uncommon eclectism of Roman copyists.

Besides the head with the large Corinthian helmet, the bust here too is preserved with chiton and cloak and the beginning of the aegis; an aegis serpent can be seen at the right shoulder. Clear evidence makes it certain that the helmet had a sphinx, an adornment that three of the replicas lack.

Billedtavler pl. VIII. Margarete Bieber l. c. Arndt-Amelung 3852-53 (Fr. Poulsen). Hekler in Alexis Petrovic's Festschrift: Neues zur Athena Giustiniani. On the type see Süsserott: Griech. Plastik des 4. Jahrh. p. 140.

104 a. (I. N. 2636). *Figure of Athena of the Giustiniani type*. M.

H. 2.16. Head and neck cast from No. 104. The forearms after the Vatican original. The figure, especially the front, much over-worked. Acquired 1913 in Rome.

The goddess is dressed in a chiton with overfall and numerous close, fine and regular folds; over this a himation (cloak) depending from the left shoulder and covering the lower body; with her left hand she is toying with a corner of the cloak, whereas her right hand was supported by the lance. Around her neck Athena is wearing an aegis with a full-moon face surrounded by leaf tips or rays. As the replica in the Capitoline Museum (Stuart Jones: Museo Capitolino pl. 20 No. 29) lacks the aegis completely, and this attribute is varied in all the copies, Furtwängler justly assumed that the original statue was minus the aegis (Meisterwerke p. 593). Thus the aegis is always the work of the copyist. The form on our copy, a full-moon face with leaf tips begins in Hellenistic time and often occurs in Roman time (Carcopino: La Basilique de la Porte Majeure pp. 304-9. Leschi, Mon. Piot 35, 1936 p. 29).

Tillæg til Billedtavler pl. II. Reinach: Rép. Stat. V, 1, 124, 1. Arndt-Amelung 3854 (Fr. Poulsen). Hekler in Alexis Petrovic's Festschrift: Neues zur Athena Giustiniani. Vagn Poulsen on the dependence of the type on the art of Myron in Acta Arch. XI 1940 p. 39.

105. (I. N. 1951). *Athena*. Statuette. M.

H. 1.14 (inadvertently given as 0.85 in Billedtavler). The helmet crest, the nose, the chin tip and a piece of the neck new in marble, so that it is not certain that the head belongs to the figure, though it is probable. Patches on left upper arm and the edge of the shield. Acquired 1902 through Furtwängler in Munich.

The goddess once held a lance or an olive branch in her lowered right hand; her left rests on the shield standing on a pillar of altar form (cf. the votive relief Arndt-Amelung 1237).

This is a Roman decoration work carved after a Hellenistic Athena (cf. Athena in the Palazzo Cassetta, Horn: Stehende weibliche Gewandstatuen pl. 33, 2). This Hellenistic figure in turn is related to an Athena of the 4th cent. B. C., of which there are copies and variations (Amelung: Vatik. Katalog I pl. 17 No. 107 A, text p. 122. Arndt-Amelung 1075. And see the somewhat different Roman-Hellenistic Athena in Lenin-grad, Waldhauer: Die antiken Skulpturen der Ermitage III No. 220).

Billedtavler pl. VIII. Arndt-Amelung 3855 (Brendel).

105 a. (I. N. 2461). *Head of Athena*. M.

H. 0.49. The tip of the nose and part of the front brim of the helmet restored. Formerly owned by the Farnese family. Acquired 1910 in Rome.

Roman copy from a Hellenistic original. The shape of the forehead and the fall of the hair recall the style of Praxiteles; but the eyelids and the shape of the face with its narrow cheeks point to the 3rd cent. B. C. The Praxitelean prototype is known to us from two replicas (Arndt-Amelung 2022. Br. Br. 608). There is something very human, girlish, about this Athena with the coquettish little curl in front of each ear.

Tillæg til Billedtavler pl. II. Arndt-Amelung 3856-57 (Brendel).

106. (I. N. 1844). *Athena*. Statuette. M.

H. with plinth 1.11. The head, right arm with adjoining part of the side, lower part of left upper arm modern in marble, whereas the left forearm and the shield are old. The figure was found at Rimini. Acquired 1901 via Munich.

This is Athena in martial action, with a narrow aegis lying scarflike obliquely across the breast (cf. Gauckler: Musée de Cherchel pl. XV, 1 and p. 139; Reisch, Oest. Jahresh. I 1898 p. 55 seqq.).

There are traits of style affected by Myron in this Athena, as in the well-known Pergamon Athena whose aegis lies like two scarves crossed (Bulle in Festschrift Arndt p. 63 seqq. with fig. 5), but it is still less pure in style than the Pergamenian figure and evidently a Roman work. An earlier, more tranquil edition of the type seems to be represented by a torso found in the Athens agora (Amer. Journ. Arch. 40, 1936, p. 196 fig. 14).

Billedtavler pl. VIII. Arndt-Amelung 3858-59 (Fr. Poulsen).

107. (I. N. 2222). *Athena*. Head. M.

H. 0.20. The lower face from the root of the nose has been broken off but belongs to it. The lower lip wanting. The right part of the neck new in plaster. Acquired in Rome and at first incorrectly added to the statuette No. 304.

Stylistically this head undoubtedly belongs to the fragments of the pediment figures described under Nos. 304 and 399 a; but if these two other figures as we suppose represent

fleeing Niobides, the Athena head cannot have belonged to the same pediment group and so must have been part of a figure in the other pediment. The pronounced bend of the neck suggests an Athena in vigorous movement. It is an original of about 420 B. C.

Billedtavler pl. VIII. 2. Tillæg til Billedtavler pl. VI. V. H. Poulsen, Kunstseets Aarsskrift XXV 1933 p. 137 seq. and fig. 9.

108. (I. N. 436). *Head of an athlete*. M.

H. 0.27. The nose, part of the forehead, the eyebrows and the lips restored in plaster. The hair has suffered a good deal, especially at the sides; the back is in better preservation. The swollen ears suggest a boxer. Acquired 1891 from Rome.

The extensive damage makes a definite identification of this head impossible, but the shape with the deep incision in the nape and the stylization of the hair locks show relationship to a head in Dresden, found at Perinthos, Thrace, which, like two closely-related bearded male heads, is very similar to the head of Myron's discobolus (Athen. Mitt. XVI 1891 pls. 4—5. Br. Br. 542. Waldhauer: Die antiken Skulpturen der Ermitage I No. 65. A. B. 761-2). It is impossible to say whether our head was a real copy of a Myronian original or a freer variant (cf. another youth type of Myron's, Br. Br. 361 and 224. Ashmole: Ancient Marbles at Ince No. 152).

Billedtavler pl. IX. N. C. G. 36. Text of Br. Br. 542. Richardson, Athen. Mitt. XXVII 1903 p. 458. Ashmole: Ancient Marbles at Ince p. 62.

109. (I. N. 1496). *Head of an athlete*. M.

H. 0.24 from chin to crown. The forehead, nose, ears and upper lip new in plaster and marble. Acquired 1896 in Rome.

The rendering of the hair and the shape of the head suggest that this is an even worse preserved replica of the type No. 108.

Billedtavler pl. IX. Arndt-Amelung 3860-61 (Fr. Poulsen).

110. (I. N. 1940). *Head of a young man*. M.

H. 0.20. The nose and crown of the head missing. The surface thickly covered with calcareous sinter and badly damaged. Acquired 1902 from a Roman art dealer and found in Rome.

This small head, in whose short curls a fillet is to be seen,

reveals a relationship to Myron's discobolus in the lower prominence of the brow and the shape of the eyes and eyelids. There is a replica in a head at Athens, though it is badly damaged on the chin and nose (Arndt-Amelung 644-6); there is another replica on a statue of Hermes in the Vatican, signed by a Roman copyist named Ingenuus; here the type is utilized with some freedom and furnished with wings at the top of the head; the treatment of the folds of the statue also suggests free redaction (Amelung: Vatik. Katal. II pl. 61 and 656 No. 417. The head mentioned on p. 657 as being on the market is ours). With still more variation is a head of Hermes at Montpellier (Arndt-Amelung 1855-56). Our head is a reduced and in certain trifling features slightly altered copy of this "Ingenuus" type which differs quite a lot from the Myron athlete rediscovered and reconstructed by Amelung (Arch. Jahrb. 42 1927 p. 152 seqq., Beilage 24 and pl. 3 seqq.) and is therefore more probably a product of Roman classicism or eclectism.

Billedtavler pl. IX. Photo Moscioni 12009-10, taken shortly after the finding of the head in Rome itself. Arndt-Amelung 3862-63 (Fr. Poulsen). Acta Arch. XI 1940 p. 34 (V. H. Poulsen).

111 + 346. (I. N. 434-435). *Athlete*. Statue. M.

H. 1.03. The torso was at the moment of its acquisition completed with modern head, arms and legs. For these additions were substituted, in 1948, the head No. 346, which was found in the same place and evidently belongs to the torso. Acquired 1894 from Rome, but stated to have been taken there from Naples and found at Formiae.

The type recurs in a statue in the Villa Albani, where the legs are modern but the head is antique and belongs to the statue (Arndt-Amelung 1094-6). The original presumably was a work of the 1st. century B. C. rather than a classical statue. See further under No. 346.

Billedtavler pl. IX. N. C. G. 21-22. Reinach: Rép. Stat. III 154,7. Furtwängler: Neuere Fälschungen von Antiken p. 11. Buschor-Hamann: Die Skulpturen des Zeustempels zu Olympia, text p. 32. Replica of the torso in the Lateran, Arndt-Amelung 2114. V. Poulsen in Meddelelser V, 1948, p. 31. seqq.

112. (I. N. 1580). *Ephebe*. Head M.

H. 0.23. The nose bruised, on the chin small abrasions. Trace of colour in the eyes. Acquired 1897 from Athens via Munich.

Only the back of the head is antique, whereas the whole

of the face is so brutally overworked that it is deprived of all style character. The carving of the back of the head agrees with the sepulchral reliefs of the 4th cent. B. C.

Billedtavler pl. IX. Arndt-Amelung 3864-65 (Brendel).

113. (I. N. 1801). *Discus carrier*. Statue. M.

H. 1.91. The head is a plaster cast of No. 114, but it is too small and does not seem to match the statue, even if it does so stylistically. Both arms and a large part of the left leg to the middle of the thigh are new. The tree trunk with the sea monster is antique except for the upper part, as also the right lower leg, the plinth and left foot and undoubtedly belonged to the same statue, the marble being identical, while the dimensions agree fairly well. This figure, which was acquired in 1900, was formerly in the Villa Martinori in Rome with the head No. 255 on it (illustrated Arndt-Amelung 1167).

The torso is a repetition of an oft-copied statue showing the Polycleitan form at an early phase (see also under No. 114).

Billedtavler pl. IX. Matz-Duhn 100. Reinach: Rép. Stat. I 475,1 and III 64,7. Arndt-Amelung 1167. Carl Blümel: Der Diskosträger Polyklet. 90. Winkelmannspogr. 1930 p. 26 No. 20. Arndt-Amelung 3866-67 (Fr. Poulsen). The sea monster recurs on the trunk of a Perseus statue at Ostia, Arch. Anz. 49, 1934 p. 436 with fig. 3.

114. (I. N. 1468). *Discus carrier*. Head. M.

H. 0.36, from chin to crown 0.25. The nose and chin restored in plaster. Small patches at the right brow and in the forehead. The lips and ears bruised. Acquired 1896 from Martinetti's estate, Rome.

This head is a good Roman copy of a Polycleitan original; there are several replicas, most of them—including our head—with no band in the hair. Obviously, with its meticulous treatment of the hair it closely approaches the chased hair of the original bronze work. On the other hand, the copyist made the face narrower than we find it in the other replicas.

The head points back to a Polycleitan original, and the hair not only lies close to the skull but still has something of the spiral curls that associate it with the heads of the severe style; this suggests that the original statue was earlier than Doryphorus, Polycleitus's most famous statue, from whose hair all trace of the "snail curl" had disappeared (cf. Bulle: Der schöne Mensch I pl. 203).



This impression of greater age also agrees with the physical type with which this head must be combined, represented by the torso No. 113. As the well-preserved specimens show, it was a discus carrier, a young victor in throwing the discus, represented with the discus in the lowered left hand and the prize—an apple, judging from coin pictures—in the outstretched right. Whereas the physical structure like the head already displays pronounced Polycleitan details, the posture and the position of the feet is still in accordance with the earlier statues such as the Stephanus figure and the Mantua Apollo (see under No. 60). It was a very famous statue, one that was also copied for figures of Hermes and the like, and its after-effects are perceptible in the beautiful Idolino in Florence (Bulle: *Der schöne Mensch* pls. 52-53). The type of this statue was discussed at length by Carl Blümel in 90. *Winkelmansprogr.*, 1930.

Billedtavler pl. IX. Lippold, *Arch. Jahrb.* XXIII 1908 p. 203 and Beilage. *Anti. Mon. Lincei* XXVI 1920 p. 550 note 7 No. 15; p. 677 note 2; p. 678 note 1. Carl Blümel l. c. p. 20 No. 2. Arndt-Amelung 3868-69 (Fr. Poulsen). Bianchi Bandinelli: *Policeto* pl. 1 fig. 12. V. Poulsen, *Acta Arch.* XI 1940 p. 20 seqq.; *Berytus* VI 1939-40 p. 10 and *Collections III* 1942 p. 60 seq.

115. (I. N. 454). *Athlete*. Head. M.

H. 0.26. The tip of the nose new in marble. Distinct remnants of paint on the hair and eyes. The head seems to have come from a statue.

Acquired 1888 from the collection of Count Tyszkiewicz (cf. No. 117) and stated to have come from the Acropolis at Athens. The marble seems to be Pentelic. The hair is banded with a roll-bandeau, and this in conjunction with the swollen ears suggests an athlete or Heracles.

The execution of the eyes is like that in indubitable works of Scopas' (cf. No. 387). The bulging brows, the short distance between nose and mouth and the foursided shape of the fleshy face are also somewhat reminiscent of that master. But by its brutal individual form-rendering the style gives the impression of being later than Scopas, of Hellenistic time. Most closely related are a head at Dresden (Hermann: *Verzeichnis* (1925) No. 89), a head found on Delos (Michalowski in *Bull. Corr. Hell.* 54, 1930, p. 142 fig. 5) and an excellent head in the Munich Residence (Arndt-Amelung

955-7). More distant is its relationship to a bronze head from Herculaneum at Naples (Br. Br. 365).

Billedtavler pl. IX. N. C. G. 95. S. Reinach: *Têtes antiques* 156-7. Michalowski l. c.

116. (I. N. 1412). *Athlete*. Head. M.

H. 0.28 from chin to crown. The neck new in plaster. The nose and most of the right side of the face damaged. The left part of the back of the head missing. Acquired 1895 in Rome.

This badly injured head recalls a head in Brussels and the Apoxyomenus from Ephesus in Vienna and related works of the 4th cent. B. C. (*Oest. Jahresh.* IV 1901 p. 158. Johnson: *Lysippos* p. 80. Br. Br. 682-85); there is also a relationship to the Lansdowne Heracles and a head in Berlin (Blümel, *Katalog V* pls. 49-50).

Billedtavler pl. IX. Arndt-Amelung 3870-71 (Brendel).

117. (I. N. 455). *Athlete*. Head. M.

H. 0.23. The nose new in plaster. The eyes inlaid with white marble and black diorite; the pupils, of some precious stone or paste, missing. The shape of the back of the head suggests that it came from a herm.

This head, acquired in 1888 from the collection of Count Tyszkiewicz in Rome, is said to have come from the Athens Acropolis, and at any rate seems to be carved in Attic, Hymettus stone. The execution is cursory, fresh, but not better than that of good copies of the Empire time. The swollen ears show that it was an athlete or a young Heracles. In the hair is a fillet.

The style recalls Scopas with the short curls in a circle about the forehead, the slight distance between nose and mouth, perhaps the strongly-marked brow ridge too. But the form of the head and the face is different, nor does the treatment of the eyes resemble his work (cf. No. 115). Thus it is merely a matter of some slight influence, and it is only through the medium of a Heracles statue in Madrid (Arndt-Amelung 1545-7) and our own bronze statue No. 261 that we can recognize the type as being remotely related to the Lansdowne Heracles (Furtwängler: *Meisterwerke* p. 515 seqq. Br. Br. 691-692).

Billedtavler pl. IX. N. C. G. 94. S. Reinach: *Têtes antiques* 150-1.

118. (I. N. 542). *Athlete*. Head. M.

H. 0.30. The nose, part of the upper lip, a large area on the right of the forehead, and small parts of the ears restored. The left ear missing, the right one swollen (pancratiast ear). Acquired 1889 from the dealer Martinetti, Rome.

The pronounced bend of the neck indicates violent movement, so that the figure seems to have been represented in action like the two athletes at Dresden, to which the Glyptotek's head bears a certain relationship, especially the bearded athlete (Hekler: *Bildniskunst der Griechen und Römer* pl. 48. Cf. Johnson: *Lysippos* p. 239).

This head, which is such a fine piece of work that one has hesitated in the choice of calling it a Greek original or a Roman copy, is credited to Lysippos by Furtwängler, a comparison that is extremely appropriate. The likeness to Lysippos's most famous figure Apoxyomenus is striking: the same moulding of the forehead with the deep transversal line, of the eyes closely set and with deep caruncles, of the lower lip, the chin and the shape of the skull and face. It may be said that the Glyptotek's head is an older and bearded Apoxyomenus.

It is not a Greek original, but an eminent Roman marble copy of an original in bronze.

Billedtavler pl. IX. N. C. G. 130-31. Furtwängler: *Meisterwerke* p. 597 note 3. Hekler, *Oest. Jahresh.* XII 1909 p. 200. Franklin P. Johnson: *Lysippos* p. 240 pl. 57. Lippold, *Röm. Mitt.* 33, 1918 p. 21. Br. Br. text of 772-75, p. 15. Lippold: *Antike Skulpturen der Glyptothek* Ny Carlsberg p. 24 and fig. 24. Krahmer, *Röm. Mitt.* 46, 1931 p. 144 seq., note 1. P. J. Riis in *Festschrift til Fr. Poulsen* p. 21 note 7 (comparison with the Aberdeen head in Brit. Mus.). L. Laurenzi: *Ritratti greci* p. 102 No. 36, considers it a portrait. V. H. Poulsen, *Acta Arch.* XI 1940 p. 160 and XV 1944 p. 77. Schefold p. 200 note to p. 36 (approves the reference to Lysippos). Buschor: *Maussollos und Alexander* p. 39, 49.

119. (I. N. 597). *Athlete*. Head. M.

H. 0.40; the antique part 0.28. Nose, lips and neck restored. In the crown an antique hole of uncertain significance.

Acquired in 1892 and coming from Rome, this head is a slovenly executed copy of an original of the 4th cent. B. C.

Billedtavler pl. IX. N. C. G. 120.

120. (I. N. 1479). *Athlete*. Head. M.

H. 0.38. From chin to crown 0.26. The lower part of the neck new

in marble, the nose and lips in plaster. The back of the head, which was applied, missing. The wreath, the ears and the nape bruised.

This head, acquired in 1896 in Rome and found at Nemi, represents a young man with a laurel wreath, so doubtless a victor. It is Roman work of the 1st cent. A. D., but its prototype is an original closely related to Lysippos's "Sandal-tying Hermes" (cf. No. 273 and 273 a).

Billedtavler pl. IX. Arndt-Amelung 3872-73 (Brendel). *Acta Arch.* XII 1941 p. 15.

121. (I. N. 715). *Attis*. Half figure. Bluish crystalline marble from Proconnesus.

Height of fragment 1.43. The figure alone 1.29. The nose, lips and right index finger new in plaster. The upper part of the pointed cap and the legs missing. The head has been broken off, but belongs to the figure.

Acquired through Consul Løytved at Beirut, the figure comes from Cyzicus in Asia Minor and once decorated a temple pillar, perhaps at a doorway. Two similar figures from the same town are in Constantinople, and a corresponding caryatid of Cybele was said to have been found together with ours. All these figures presumably formed part of the decoration of a Cybele temple. They belong to the 2nd cent. A. D.

The Phrygian shepherd Attis moved in the circle of Cybele, the great mother-goddess, was beloved by the goddess but was unfaithful to her; what then happened is described i. a. by the Roman Catullus in a poem (63): "Attis departed across the sea to the Phrygian grove and, seized with madness, disturbed of mind, deprived himself of his manhood with a stone knife". Taking Attis as an example, the Galli, priests of Cybele, emasculated themselves under a sacred stone-pine. In the fifth speech made by the emperor Julian, addressed to Cybele, the whole action is interpreted as emancipation from inexperience to open admission to the blessedness of Heaven.

Billedtavler pl. IX. Reinach: *Rép. Stat.* II 2,471,1. N. C. G. 114. Mendel, *Bull. Corr. Hell.* 33 1909 p. 259 No. 8 (Catalogue du Musée de Brousse p. 11 No. 8), Macridy-Bey and Picard, *Bull. Corr. Hell.* 45 1921 p. 462 seqq. Other pillars from Cyzicus with satyr figures are described in *Rev. Arch.* 1937, IX, p. 176 seqq.

122. (I. N. 1905). *Attis*. Bust. M.

H. 0.96. The point of the cap, the eyebrows, nose and lips new in plaster. Of the ribbons of the Phrygian cap only remnants on the shoulder are left.

Found at Formiae and acquired in 1902 from the Villa Borghese together with No. 123. Both are Roman works of the 2nd cent. A. D. On the Attis cult see under No. 121.

Billedtavler pl. IX. Arndt-Amelung 3874-75 (Brendel). Waldhauer: Katalog Ermitage II p. 58. Kaschnitz-Weinberg p. 77.

123. (I. N. 1906). *Attis*. Bust. M.

H. 0.96. Point of cap, the nose, lips and parts of the eyes as well as the upper margin of the cloak new in plaster.

Acquired together with No. 122, to which it comes very close, though there are some differences; for example, the foot of the bust is not the same.

Billedtavler pl. IX. Arndt-Amelung 3876-77 (Brendel).

124. (I. N. 458). *Back of a dancing figure (formerly called Bacchante)*. M.

H. 0.85. W. 0.28. The technique shows that originally the marble figure was cemented on to a background of another stone, in the manner of the figures in the frieze of the Erechtheum in relief against a dark Eleusinian limestone. The polish permits of dating the figure to the 2nd cent. A. D. Acquired in 1888 from the collection of Count Tyszkiewicz, Rome.

The curves look masculine, those of a young man, and one recalls a description in the mime-iambics of Herondas (IV 59 seq.) of a painting or a coloured relief in the temple at Cos: "That nude boy, will he not begin to bleed if I scratch him? So warm and trembling lies the flesh about his body in the picture."

Billedtavler pl. IV. N. C. G. 155.

125. (I. N. 2000). *Bacchante*. Fragment of a relief vase. M.

H. 0.33. W. 0.165. The feet of the figure and the pine-cone of the thyrsus broken off. Acquired 1905 at Athens and found there during excavations on the western slope of the Acropolis.

Clad in a sleeveless peplos and with her fluttering cloak behind her back, the figure dances tranquilly forward with

the thyrsus in her right hand. We know of other specimens of this type, which is Neo-Attic, i. e. of the 1st cent. B. C., and is represented best by a relief in New York (Hauser: *Die neuattischen Reliefs* pl. II type 26. Rizzo: *Thiasos* p. 3 seqq. and p. 10. G. Richter in *Bull. Metrop. Mus.* XXXI 1936 p. 9 seqq.).

Billedtavler pl. IX. Hauser in *Oest. Jahresh.* XVI 1913 p. 54 note 38. Text of Br. Br. 725 p. 21 and fig. 13. Berlin et Poinssot: *Cratères et candelabres* p. 137 note 2.

126. (I. N. 1744). *Bacchante*. Head. M.

H. 0.19 from chin to crown. The tip of the nose and the lower part of the neck new in plaster. The chin bruised, and also the ears. Acquired 1900 in Rome.

This laughing girl's head belongs to a statue type of which the Glyptotek possesses a splendid torso in No. 126 a. It was a group consisting of a satyr and a bacchante, very popular in antiquity (see No. 126 a). The original work was Hellenistic.

Billedtavler pl. X. Klein, *Zeitschrift für bildende Kunst* 1908-9, p. 102 note 1, and *Vom antiken Rokoko* (1921) p. 46 seq. Arndt-Amelung 3878-79 (Brendel). Besides the replicas of the head enumerated by Klein there is one more, at Ince Blundell Hall, Liverpool, B. Ashmole: *Catalogue of Ancient Marbles at Ince* pl. 25 No. 194. Further, Arndt-Amelung 2153 and 2641-42. Margaret Wyndham: *Antiquities of Lord Leconfield* pl. 32. Kaschnitz-Weinberg, text of No. 180.

126 a. (I. N. 2686). *Bacchante*. Torso. M.

H. with plinth 0.77, without pl. 0.68. The smooth oval plinth is intended for letting into a floor or a larger base.

Only the lower body, left hand, right leg and part of the left leg remain. Found at Leptis Minor, Tripolis, and acquired 1921 in Copenhagen. It is a splendid Roman replica of a Hellenistic original.

Sitting on a rock, the little maenad has thrown her left leg over her right knee to loosen her sandal. A moment later she will respond to the invitation to dance given her by the satyr before her. The group is known from a coin picture and can be reconstructed by means of the many existing copies of both figures in the scene. In No. 126 the Glyptotek has a replica of the head.



The reconstruction of the group is the work of W. Klein, *Zeitschrift für bildende Kunst* 1908-9 p. 102. It seems to have been carved either in the 3rd cent. or the beginning of the 2nd cent. B. C. On the type see also Lawrence: *Later Greek Sculpture* p. 18 and p. 110. Lippold: *Kopien und Umbildungen* pp. 27 and 240 note 57. Zschietzschmann: *Hellenistische und römische Kunst* pp. 32 seq. and 60. Horn, *Röm. Mitt.* 52, 1937 p. 156.

2. Tillæg til Billedtavler pl. IV.

127. (I. N. 518). *Sleeping Bacchante*. Relief fragment. M.

H. 0.17, W. 0.20. The slab is intact on the right and below on the right. Acquired in Rome.

A nude young woman lies asleep on the rock, over which her cloak is spread. She is wearing a brow-band (mitra) and there is a piece of boar skin under her head. The left arm hangs down, relaxed, the right arm was raised in an arc above her head.

The slumbering female was already known to the art of the 4th cent. (Text of Arndt-Amelung 1344) and in Hellenistic and Roman times was employed with bacchantes, Ariadne, Omphale, etc. (cf. Sieveking, Roschers *Lexikon* l. c. Omphale col. 894-95. Schreiber: *Hellenistische Reliefbilder* pl. XXIV).

Billedtavler pl. X. N. C. G. 148.

128. (I. N. 513). *Round base with reliefs*. M.

H. 0.97, diam. 0.84 The base has been broken; the upper margin is partly renewed in marble. Previously in the Villa Casali in Rome, where it served as the foot of the statue No. 68. Found in 1872 and acquired in 1884.

The base is ornamented with meander and cymation. The rim is handsomely moulded. In the main relief are three dancing warriors and three dancing horae. There is a similar frieze on a marble vase in the Villa Borghese, the dancing being in honour of Pan.

The dancing warriors appear together with a satyr on a marble vase in the Galleria dei Candelabri (No. 241) in the Vatican, and alone on a relief in the Sala delle Muse there (Lippold: *Vatik. Katalog* III, I p. 4 seqq.).

The types are Neo-Attic (1st cent. B. C.), but the work-

manship on our base indicates the Roman Empire time (cf. Berytus II 1935 p. 54 and note 17). The form of the cymation suggests the middle of the 1st cent. A. D. (cf. Altmann: *Röm. Grabaltäre* p. 178 fig. 142 and P. Gusman: *L'art décoratif de Rome* I pl. 57).

Billedtavler pl. X. Bull. dell' Ist. 1873 p. 14. Matz-Duhn No. 3680. Arndt-Amelung 3880-82 (Brendel). G. Lippold: *Vatik. Katalog* III, I p. 6.

129. (I. N. 1920). *Porphyry base*.

H. 0.60. Purchased 1902 in Rome.

This handsomely profiled foot belongs to the Empire period and presumably supported a porphyry bowl or the like. It was overlooked by Delbrück in his book: *Antike Porphyrtwerke*. For the form cf. l. c. pp. 174 and 182, E with fig. 86.

Billedtavler pl. X.

129 a. (I. N. 2559). *Head of a peasant*. M.

H. 0.15. Slightly bruised nose and ears. The upper part of the felt hat missing. Very poor modelling, especially the lower face, of which the jaw is not sensed constructively at all. The mouth is open and the orifice worked with small holes. Acquired in 1910 from Hartwig in Rome.

This head of a wrinkled old peasant belongs to the Hellenistic period and has its closest parallel in a head at Dresden (*Arch. Anz.* 1889 p. 99. Br. Br. 395). Stylistically it is related to the head of the drunken hag, No. 331. Our head perhaps belonged to a statuette like that of "The old Shepherd" at Geneva (Arndt-Amelung 1898). Another relation is a Hellenistic portrait found at the Athens agora, *Hesperia* IV 1935 p. 402 seqq. Fr. Poulsen: *Probl. röm. Ikon* fig. 65-66.

Tillæg til Billedtavler pl. II. Arndt-Amelung 3883-84 (Brendel).

130-131. (I. N. 881-82). *Two bases for half-columns*. M.

H. of both 0.22. Diam. of 130: 0.80, of 131: 0.83. Acquired 1892 from Rome together with No. 138.

Roman work of the 1st cent. A. D. Rolls and flutes decorated with foliage, tongues, interlaced meander and cymation. Similar bases in Anderson-Spiers-Ashby: *Roman Architecture* pl. 25 = Gusman: *L'art décoratif de Rome* I pl. 52,2.

Fyfe: Hellenistic Architecture pl. 21. Amelung: Vatik. Katalog I pl. 27, 105 a; text p. 243; there we find the interlaced meander again.

Billedtavler pl. X.

131 a. (I. N. 2014). *Table*. Travertine.

H. 0.65. Acquired 1906 via Munich.

The slender foot is fluted in the Ionic style and carries a simple round slab. Tables of this form are often found in Pompeii and were known from Roman finds even during the Renaissance; they are the prototype of the present-day gueridon.

Our table is of a type from the "tuff period" at Pompeii, i. e. the time of Sulla, end of 2nd or beginning of 1st cent. B. C. Cf. Type 2 c in Pernice: Hellenistische Kunst in Pompeji V p. 50 seqq.; pl. 33,1-5 and 34,2.

Billedtavler pl. X.

132-133. (I. N. 1186-87). *Two table legs from the same table*. Giallo antico.

H. 0.73. Noses, ears and lower legs restored. Acquired 1894 from the Regnicoli collection in Tivoli together with No. 471 and others.

The foot is crowned by a panther head, of which the hollow eyes were once inlaid. This and the fine material make these table legs admirable pieces of workmanship.

For the type of table see G. Richter: Ancient Furniture p. 139 fig. 238 (= Spinazzola: *Arti decorative in Pompei* pl. 35). Br. Br. 629 b. Compare the panther head with G. Richter: *Animals in Greek Sculpture* pl. 10 and Spinazzola l. c. pl. 63. 1st cent. A. D.

Billedtavler pl. X.

134. (I. N. 875). *Table leg*. M.

H. 0.65. The foot missing. Acquired 1888 from the dealer Alberici in Rome.

At the top of the leg is the head of a Persian griffon (for the lion-griffon cf. Spinazzola: *Arti decorative in Pompei* pls. 37-38. E. Pernice: *Hellenistische Kunst in Pompeji* V p. 2 fig. 1. G. Richter: *Ancient Furniture* p. 141 fig. 332).

For the stylization of the foliage cf. G. Richter l. c. p. 141 fig. 335.

Type and period as Nos. 132-33.

Billedtavler pl. X.

135. (I. N. 874). *Table baluster (trapezophoros)*. M.

H. 0.71, W. 0.78, L. 0.80. Upper left and lower right corners broken off. The brow of the griffon on the right patched with plaster. Acquired from Rome in 1884.

The corners are flanked by two Persian griffon-protomes (cf. No. 134). At the middle of the outer side are two intertwined dolphins and two tridents; on the inner side is a beribboned cornucopia with fruit and grapes.

On tables of this type see No. 137 a and cf. Spinazzola: *Arti decorative in Pompei* pls. 36-38. G. Richter: *Ancient Furniture* p. 141 figs. 332-36.

Dating as for Nos. 132-33.

Billedtavler pl. X.

136. (I. N. 1419). *Table baluster (trapezophoros)*. M.

H. 0.905, L. 0.77. Once broken, but put together; formerly filled out with some patches (see picture in Billedtavler). Like No. 137 it came from the Palazzo Albani in Rome and was acquired in 1895.

At each end of the baluster is a nude, long-bearded silenus, whose bent neck bears a panther skin pushed in under the table top.

Between the figures both sides of the baluster are decorated with vines filled out with birds and lizards.

Early Empire. Cf. the vines and foliage in Arndt-Amelung 2317. E. Strong: *Scultura Romana* p. 42 seq., figs. 22-23. P. Gusman: *L'art décoratif de Rome I* pls. 24 and 25. Pernice-Winter: *Der Hildesheimer Silberfund* pls. 32-33. A. Adriani: *Le Gobelin en argent . . . du Musée d'Alexandrie* (1939) p. 11.

Billedtavler pl. X. Arndt-Amelung 3885 (Brendel). See also No. 137.

137. (I. N. 1420). *Table baluster (trapezophoros)*. M.

H. 0.915, L. 0.79. Pendant to No. 136 and of the same provenance. Formerly very much patched and plastered.

Repetition, but without lizards among the vines. On the whole type see under No. 137 a.

Billedtavler pl. X. Arndt-Amelung 3886 (Brendel). Both specimens, Nos. 136 and 137, published by Uggeri: Trapezofori del marchese del Drago. Roma 1831. Cited by Cultrera, Ausonia III 1908 p. 249. Cf. l. c. p. 250 fig. 12.

137 a. (I. N. 2578). *Marble table*. Greek marble.

H. 0.93. L. 1.66. Consists of five pieces, all of which have been broken: two feet, two balusters and a top slab. Patched here and there but on the whole in an excellent state of preservation. Strong traces of smoke, especially on the top surface and on the balusters, and a curious crusty patina shows that the table has been exposed to a fierce conflagration. Acquired in 1911 from Hartwig, Rome.

A table of this kind, called a cartibulum, stood in the atrium behind the impluvium and, according to Vitruvius, was the place where the family silver was exhibited; it occupied the place of the old hearth. The smaller, single-legged tables, abaci, also displayed silverware (cf. Cicero in Verrem IV 16: ab hoc abaci vasa omnia, ut exposita fuerunt, abstulit).

The relief-embellished balusters are flanked by protomes, a lion-griffon and a goat-griffon, respectively. The former has open jaws and protruding tongue, undoubtedly painted red originally. The griffons have archaic, sickle-shaped wings. They are variations of the Persian griffon which was such a favourite in Roman decoration (cf. Daremberg-Saglio s. v. gryps. Reinach: Rép. Stat. II, 2, 697).

Between the protomes the inner sides are ornamented with anthemies gathered below into a lily of distinctly archaic type (cf. e. g. Monumenti del Istit. VI-VII pl. 69,2 e. E. Pridik: Tresor Melgunoff, Materialj (Russian), St. Petersburg 1911 pl. V).

On the outer sides of the balusters we recognize in flat relief another typically archaic motive: The lion killing the hart. The lion has seized the hart by the back, turning its head forward; the hart's hindquarters are paralyzed, one hind leg stretched out rearwards while the head is raised in agony with protruding tongue. The rendering too is archaic.

Our table belongs to the 1st cent. A. D. A fragment of a similar table is at Budapest (Hekler: Sammlung antiker Skulpt. in Budapest p. 75 seq., No. 63).

Tillæg til Billedtavler pl. II. On cartibula H. Blümner: Römische Privat-altertümer p. 34. And cf. Handbook of the Metrop. Museum of New York

(1930) p. 311 fig. 221 = G. Richter: Ancient Furniture fig. 335. Cf. l. c. p. 141 seq., figs. 332-34.

138. (I. N. 880). *Corinthian half-column capital*. M.

H. 0.66. The heads of the two uppermost figures broken off, as also the tips of some of the acanthus leaves. Acquired 1892 from Rome together with Nos. 130 and 131.

The capital is decorated with leaves of the wild, soft acanthus (A. mollis) and has stalk volutes (cf. Arch. Jahrb. XXIV 1914 p. 43 and Beil. 1,8-9). The shape of the leaves indicates the close of the 1st cent. A. D., earlier than the Trajanic forms in Spinazzola: Arti decorative in Pompei pl. 26. This agrees with the figural decoration: in front of each leaf a flute-playing genius and two genii supporting the central rosette. They are more independent than on the capitals of the time of Augustus. For the rendering of the leaves cf. the capitals, Arch. Anz. 46, 1931 p. 32 No. 21, fig. 11; p. 52 No. 40, fig. 47; p. 68 No. 4, fig. 65; p. 89 No. 15, fig. 77. The corresponding forms in Caracalla's time are illustrated by the capital P. Gusman: L'art décoratif de Rome I pl. 43.

Billedtavler pl. X.

139. (No I. N.). *Ionic capital*. M.

H. 0.49. Br. 1.27.

The volutes are accompanied by acanthus leaves, a fashion that began in Flavian time. The rendering of the leaves, the shape of the cymation and the drilling technique suggest 2nd cent. A. D., though probably the first half. Cf. Spinazzola: Arti decorative in Pompei pl. 26 (Trajanic) with the softer Flavian treatment, Koch: Röm. Kunst p. 116 fig. 16. For the cymation see P. Gusman: L'art décoratif de Rome I pl. 22 and photo. Brogi 8389, both Trajan. For the technique see Gusman l. c. I pl. 9, Trajanic, and pl. 43, time of Caracalla.

Billedtavler pl. X.

140. (I. N. 1773). *Composite capital*. M.

H. 0.15, B. 0.33, D. 0.22. Acquired 1900 from Rome. From a small building.

We know of composite capitals already in the time of



Augustus (Arch. Jahrb. 50, 1935 p. 194. Acta Arch. VII 1936 p. 238 No. 15 fig. 10) and the first well known monument on which they are found is the Titus arch. The form and proportions of the cymation permit our capital to be dated to Flavian time, i. e. contemporary with the Titus arch (F. Noack: Baukunst der Griechen und Römer pl. 76 a. P. Gusman: L'art décoratif de Rome I pl. 9).

Billedtavler pl. X.

140 a. (I. N. 2230). *Pilaster capital. M.*

H. 0.38. Italic marble. The corners of the volutes broken off. Acquired from Hartwig, Rome.

Acanthus leaves (A. mollis) built up palmette-like on the corners; between them ibex heads, those on the sides cut down through the middle.

The dry and schematic treatment of the leaves does not necessarily mean a period later than e. g. the first half of the 1st cent. A. D. Cf. Ronszewski, Arch. Anz. 46, 1931 p. 12 No. 2 fig. 5, p. 59 No. 48 fig. 7, p. 28 No. 16 fig. 25, p. 30 No. 18 fig. 28. With deeper leaf grooves l. c. p. 96 No. 1 fig. 85, p. 97 No. 3 fig. 86 and No. 6 fig. 89.

Billedtavler pl. LXXIII.

141. (I. N. 703). *Demeter (?)*. Statue. M.

H. 1.51. The statue is composed of four parts: An underpart consisting of base, feet and chiton up to the hem of the himation, the seat and the right part of its cushion. In this part the left corner of the cushion, the upper part of the right, ornamented pilaster in front of the seat, and the toes on the left foot of the statue are modern. The second part comprises the himation over the knees, a little of the abdomen, the front part of the cushion on the left and the adjacent part of the seat pilaster. Here, parts of the himation are patched in plaster. The third part reaches the hollow of the neck; here the naked part of the statue's right arm is modern in plaster and the left hand partly so, partly applied and possibly from another statue (note the difference in the corrosion), so that the corn-ears prove nothing as to the meaning of the statue. Finally, the head is of quite another marble and modern but, as the patching on the nose shows, intended to be antique. At the close of the 18th cent. the statue stood in the garden of the Palazzo Rondanini, but afterwards completely disappeared until it cropped up on the Roman art market. Acquired 1890 from Martinetti, Rome.

The statue has been restored after coins of the Empire period, which exhibit this figure employed as Demeter and characterized by corn-ears and torch (Overbeck: Kunstmythologie der Demeter, Münztafel VIII, 10-11), but it is just as possible that figures of this kind were employed for portrait statues of empresses or private persons, so much the more as some of them had themselves represented as Ceres with corn-ear and poppies (cf. No. 552 a). In our case if the head had been preserved it might have permitted definite identification.

The statue type itself has points of contact with works of the close of the 5th cent. B. C., and related figures are employed as Demeter e. g. in a statue at Nîmes (Arndt-Amelung 1412), whereas in other instances the absence of the head makes a decision impossible (Arndt-Amelung 472).

Fortuna, Cybele and other goddesses may also be sculptured in the same manner. There is even a sitting statue in Madrid (Arndt-Amelung 1768-70), the head with an unmistakable likeness to indubitable portraits of Livia, which may be cited as a parallel.

They are all Roman works of the Empire period.

Billedtavler pl. XI. Reinach: Rép. Stat. I 209,2 and II, 1,245,4. N. C. G. 68. Arndt-Amelung text of 1412. Hekler in Münchener archäol. Studien dem Andenken Furtwänglers gewidmet p. 146. Roschers Lexikon s. v. Kora col. 1359. L. Curtius in Deutsche Literaturzeitung 1924 p. 429. Johnson, Corinth IX p. 48 under No. 55. Kaschnitz-Weinberg No. 115. Mustilli: Museo Mussolini p. 168.

142. (I. N. 555). *Demeter or other goddess. Head. M.*

H. 0.33, of the antique part 0.30. The entire right side of the face from the temple, with the eye, nose, mouth and chin restored in plaster, as well as most of the neck. Part of the back of the head and the veil were applied and are also missing. The eyes are hollow for inlay. Acquired from a dealer in Rome.

The diadem and the head-veil suggest a goddess, and there is a certain likeness to a statue of Demeter from Charchel, apparently a Roman copy from a Greek original by Pheidias or his school (H. Schrader: Phidias p. 48 seq., figs. 17 and 20. P. Gauckler: Musée de Charchel pl. V). Another closely related is a Demeter statue in the Rotunda of the Vatican (Lippold, Vat. Kat. III I pl. 38. V. H. Poulsen, Collections III 1942 p. 71. Oester. Jahresh. 1940 p. 172 seq.). There is a

replica of our head at Beynuhnen (B. Schweitzer: *Antiken in ostpreuss. Privatbesitz* p. 163 seqq., IV, pl. VIII. Schweitzer erroneously gives the Glyptotek's head No. 141 instead of 142).

Both heads may be direct copies of a Greek work; it is more probable, however, that they are independent Roman works with some association with the Greek art of the 5th cent. like No. 101 (see also the head at Rossie Priory, Fr. Poulsen: *Greek and Roman Portraits* p. 24 seq.).

Billedtavler pl. XI. Arndt-Amelung 3887-88 (Fr. Poulsen).

143. (I. N. 839). *Fragment of relief: Demeter surrounded by girls*. M.

H. 0.90, W. 0.26. Pentelic marble. The relief came from Rome and is broken on the left. The back is remarkably smooth. The noses of the figures are broken off.

This is a fragment of a large votive relief. On the left is the left arm with torch of the seated Demeter; two puntelloes above the head of the tallest girl secured the torch, which reached right up to the top edge, its upper part obviously being applied. Around Demeter's throne stand girls with torches; they are not mystai, for then they would be carrying *Báxxoi*, bunches of myrtle branches; they are maid servants or adorants. Their heads are wreathed, curiously enough not with myrtle but, as it seems, with laurel.

In spite of its slovenly execution the relief is of much interest and, seemingly, Hellenistic work of the 2nd cent. B. C., contemporaneous with the well-known relief with the apotheosis of Homer (Watzinger: *Relief des Archelaos von Priene*).

Related in style, though doubtless a little later, is the remarkable relief in Eleusis donated by Lacrateides about 100 B. C. (Lawrence: *Later Greek Sculpture* pp. 46, 124 and pl. 79).

Billedtavler XI. N. C. G. 146. Martin P. Nilsson, *Die Antike* 18, 1942 p. 22.

144. (I. N. 1480). *Relief with Demeter*. Terracotta.

H. 0.38. Acquired in 1896 in Rome and stated to have come from

Palermo. The surface still has traces of the white slip on which the colours were painted.

The goddess Demeter is standing, holding a large torch in her left hand and a corn-ear in her right, at the side of the mysterious basket which contained symbols from the mystery festivals, and around which is a winding serpent.

The stately figure of this relief occurs again on a gem once in Dressel's collection, now in the Altes Museum in Berlin, and their prototype may well have been a famous Sicilian statue of Demeter of about 400 B. C.; the head is very like those on some terracotta busts from Agrigentum (Oest. Jahresh. XIII 1910 p. 63 seqq.; Marconi: *Agrigento* p. 182 seqq.), and the style is Greek of about 400 B. C. and is comparable with that of two Peloponnesian marble reliefs of the period (Arch. Jahrb. 49, 1934 pp. 46 and 49).

Billedtavler pl. XI. E. Küster: *Die Schlange in der griech. Kunst und Religion* p. 147 note 3. Athen. Mitt. 57 1932 p. 155. Arndt-Amelung 3889 (Fr. Poulsen). V. Poulsen: *Catalogue des terres cuites Grecques et Romaines* p. 15, No. 14, pl. IX.

145. Removed from the museum as a falsification.

Billedtavler pl. XI. Reinach: *Rép. Stat.* IV 399,2.

146. (I. N. 598). *Youth (formerly called Diomedes)*. Fragment of head. M.

H. 0.19. The nose-tip new in plaster. Acquired 1887 from the dealer Alberici in Rome.

Only part of the face remains, and the side and back surfaces indicate the use of application for the other parts. Relationship with the head on the well-known statue of Diomedes at Munich (see under No. 147) has been suggested, but the likeness is very superficial. Rather does it seem to be a Roman work with a faint reminiscence of the Greek 5th cent. style. Nevertheless, something hard and summary in details such as the eyelids and lips might indicate modern overworking so radical that one may say the stylistic character of the specimen has been lost.

Billedtavler pl. XI. Furtwängler: *Meisterwerke* p. 746. N. C. G. 36.

147. (I. N. 1939). *Diomedes*. Head. M.

H. 0.23. The upper part of the head, applied, is missing. The nose

and part of the neck new in marble. Found at Frascati and acquired in 1902 via Munich.

This head is a somewhat characterless replica of that of the famous Munich statue representing the hero Diomedes carrying the palladium out of Troy and accompanied by the cunning Odysseus who, out of jealousy at this exploit, is drawing his sword to slay the hero; Diomedes discovers his design by a quick turn of the head. A much better replica of the statue was found in 1925 in the Sibylline grotto in Cumae (A. Maiuri: *Il Diomede di Cuma*. Roma 1930), and of the head we know of good replicas in Rome and Boston (Furtwängler: *Meisterwerke* p. 311 seqq. and pls. XII-XIV. Arndt-Amelung 809-10. Br. Br. 543. Caskey: *Catalogue Boston* No. 67). A stylistically related helmet-covered head in the Terme museum in Rome has been suggested as the Odysseus belonging to the group (Röm. Mitt. XVI 1901 p. 33 seqq. and pl. III. Helbig-Amelung: *Führer* 1393. Pfuhl, *Arch. Jahrb.* 41 1926 p. 46).

The original statue of Diomedes seems to be of the period round about 430 B. C. and is related to the portrait of Pericles and other works attributed to the Cretan-Attic artist Cresilas.

Billedtavler pl. XI. Arndt-Amelung 3890-91 (Fr. Poulsen). Mustilli: *Museo Mussolini* p. 127, 16 No. 3. On the type cf. V. H. Poulsen, *Acta Arch.* XI 1940 p. 26.

147 a. (I. N. 2019). *Head of Dionysus or Hermes*. M.

H. 0.38. The nose, which was separately applied, and parts of the back hair and side curls broken off. The surface much worn. Stated to have been found at Eleusis. Acquired 1906 in Paris.

This is Dionysus or Hermes of the archaizing type which the Romans thought so decorative that they installed herms of its kind everywhere in their villas and parks. Over the forehead the hair is trained upwards and falls in two thick tresses, secured by the fillet, in front of the ears; here the tips of the curls are stylized as snail curls. In all seven replicas of this type are known.

The evolution of this type of hairdressing will be understood when as the starting point we take the Dionysus heads on the double herm No. 151; instead of the three rows

of snail curls across the forehead the long frontal hair is swept up over the fillet, and now the snail curls of the ends of the locks are confined to the two tresses at the sides, whereas the brow hair is freer, more material in character. One more step towards a free and natural treatment and we have hair types such as that of the head No. 150 and still more free Nos. 152 and 516.

Billedtavler pl. XI. L. Curtius: *Zeus and Hermes* p. 68 No. 3. Waldhauer: *Kat. Ermitage I* p. 66. Arndt-Amelung 3892-93 (Fr. Poulsen).

148. (I. N. 598 G.). *Dionysus*. Head. M.

H. 0.23. The nose and upper lip new; small patches on brow and cheeks. Acquired 1894 in Rome. The polished surface in conjunction with the deep, elaborate drilling in the hair, shows that it is a 2nd. Cent. A. D. work.

This is Dionysus, with an ivy wreath in the long, rolled up hair from which two ear curls have loosened themselves. The decrepit, cloyed expression in this narrow, lean face with the deep furrows across the mouth must be laid at the door of the Roman artist and shows that this is not actually a copy, but a Roman type created with the use of a Greek model. For the arrangement of the hair—but not for other features—we may compare with the Dionysus head on coins from Naxos (splendidly reproduced in B. Ashmole: *Late Archaic and Early Classical Greek Sculpture in Sicily*, London 1934, pl. XII 52). A spiritually related head of Dionysus was found in Rome (Bull. Com. LXI 1933 p. 94 seq.).

Billedtavler pl. XI. N. C. G. 10.

149. (I. N. 446). *Deity*. Head. M.

H. 0.25. Traces of reddish-brown paint can still be seen on the hair, beard and eyes. Above the middle of the brown-band is a hole for securing a metal ornament. On the provenance of this head see No. 25.

The hair and beard are too short to suggest Dionysus. It might rather be Asclepius or Hermes, or a Heros.

The snail curl is still archaic, but otherwise the style is already almost Pheidian, at any rate Attic of about 450 B. C. That in this case this is a classicistic type, not a Greek original, is shown by the circumstance that the upper eyelid



intersects the lower one. The face is very unsymmetrical, and the ears are ridiculously low. The mouth is open and the teeth visible.

Billedtavler pl. XI, N. C. G. 14. Reinach: *Têtes antiques* pl. 123. Matz, *Arch. Jahrb.* 46, 1931 p. 17, figs. 13-14 and p. 18. To this group assembled by Matz we may add Arndt-Amelung 3388 and the beardless head in Athens, *Bull. Com. LXI* 1933 p. 55 seq. and pl. Agg. C. For the ornament above the forehead compare with the one described by Mercklin, *Röm. Mitt.* 38-39, 1923-24, p. 86 Note 2.

150. (I. N. 450). *Dionysus or Hermes*. Head. M.

H. 0.18. Much weathered. Nose and ear curls broken off. Trace of red pigment on mouth and eyes. Acquired in Athens.

This small head is Roman work, a reduced reproduction of Curtius's herm type C (L. Curtius: *Zeus und Hermes* p. 58 seqq.).

Billedtavler pl. XI. Arndt-Amelung 3894-95 (Fr. Poulsen).

151. (I. N. 598 H.). *Double herm with heads of Dionysus or Hermes*. M.

H. 0.45. The noses new, the ear locks knocked off. Acquired 1889 in Rome and probably found during Prince Orsini's excavations at Lake Nemi.

On twin heads see under No. 34, on the Dionysus or Hermes type under No. 147 a. These two heads may be described as Roman variants of the Alcmenes herm (Prasch-niker, *Oest. Jahresh.* XXIX 1935 p. 23 seqq.).

Billedtavler pl. XI. Arndt-Amelung 3896-98 (Fr. Poulsen). J. F. Crome: *Das Bildnis Vergils* p. 9 Note 14.

152. (I. N. 565). *Hermes (formerly entitled Dionysus)*. Head. M.

H. 0.32. From a herm, as the shaping of the back hair shows. The nose new, back hair and shoulder curls broken off. Purchased by Carl Jacobsen from the dealer Martinetti, Rome.

This insipid Roman type must have been fairly popular, for quite a number of replicas are known (Arndt-Amelung 1656-57 with text and 2169-70).

Billedtavler pl. XI. L. Curtius: *Zeus und Hermes* p. 54 No. 6. Arndt-Amelung 3899-3900 (Fr. Poulsen).

153. (I. N. 598 F.). *Dionysus*. Head. M.

H. 0.44. The head has been smashed into several pieces and put

together again. The lower part of the neck modern in marble. Otherwise intact, though part of the hair on the right side in missing. Acquired 1888 from Count Tyszkiewicz's collection in Rome.

Under the tight brow-band (mitra) which disappears under the curly hair depend the bunches of grapes which signify the god as Dionysus. The expression of the face corresponds: the enormously broad nose, the great distance between the eyes, the brows rising towards the temples, the open mouth with the thick lips are all a splendid characterization of the God of Nature, the Bull God Dionysus. There are power and strength in this head; even the famous "Sardanapalus head" (Br. Br. 381) seems tame in comparison.

It is a good Roman work of the 2nd cent. A. D., with reminiscences of 5th cent. Greek art. A related but much inferior head of Dionysus is to be found in a private collection at Munich (Arndt-Amelung 1045). The stylization of the beard may be compared with a group of Roman Zeus heads (*Röm. Mitt.* 45, 1930 p. 1 seqq. and especially pl. 4. *Arch. Anz.* 1935 p. 322 seqq.).

Billedtavler pl. IX. S. Reinach: *Têtes antiques* 146. N. C. G. 71.

153 a. (I. N. 2329). *Dionysus*. Head. M.

H. 0.46, from chin to crown 0.29. Greek marble with plant remains. The nose and a piece of the left eyebrow are new. Lips and wreath damaged. Shaped for insertion into a draped statue. Acquired 1909 and stated to have come from Tyros, the ancient capital of Phoenicia.

Roman work, a free reproduction of an original of the 4th cent. B. C., of which there are other variants. The colossal size suggests a temple idol.

Tillæg til Billedtavler pl. II. Vente P. Philip, Paris 10th-12th April 1905, No. 458. Arndt-Amelung 3955-56 (Brendel).

154. (I. N. 1953). *Dionysus*. Herm. M.

H. 0.27. Highly polished. The crown of the head missing and the front of the chest badly damaged. Acquired 1902 via Munich.

In the hair are an ivy wreath and a brow-band. The hair hangs free at the sides but at the back of the neck is gathered into a broad roll. The mouth is open pathetically. It is a Roman conversion of a 4th cent. B. C. prototype. One might also imagine it as a maenad, but the neck is masculine.

Billedtavler pl. XI. Arndt-Amelung 3957-58 (Arndt and Lippold).

155. (I. N. 526). *Dionysus*. Statue. M.

H. 1.61 with the plinth, 1.55 without. The right arm and left forearm missing. Found in Rome in the vicinity of the Via Tasso and acquired in 1891.

Dionysus, recognizable by the goat horns above the forehead and the vine leaves in his long hair, is leaning with his left elbow on a tree trunk which is almost concealed by the drapery, and in all probability held a cantharos (drinking cup) in his left hand, a thyrsus staff in the lowered and outstretched right. The large cloak, in which there are "Liegefallen", covers the legs but reveals the genitals, a motive which begins to appear already in vase pictures of the 4th cent. B. C. but in the present form makes its first appearance in Hellenistic time (v. Salis, Arch. Jahrb. XXV 1910 p. 132). The Glyptotek's statue is an academic Roman work, in which 4th cent. elements, especially of the Praxitelean school, blend with Hellenistic motives. It is a very interesting fact that a similar figure is incorporated on a sarcophagus at Naples (Not Scavi 1934 p. 235 fig. 10).

Billedtavler pl. XI. N. C. G. 107 left. S. Reinach: Rép. Stat. II, 1, 122.5. Journ. Hell. Stud. XXIX 1909 p. 251 seqq. Waldhauer: Skulpturen der Ermitage II p. 44. Arndt-Amelung 3959 (Brendel). For the exposure see the Apollo figure from Carthago in the Bardo Museum, Tunis, Musée Alaoui II pl. XXVII. Also cp. the type of the Cyrene Apollo, Rizzo: Praxiteles pl. 128.

155 a. (I. N. 2025). *Dionysus*. Statue. M.

H. 2.13. The head cast from a related statue in Leningrad (illustrated N. C. G. text p. 132 fig. 70. Waldhauer: Skulpturen d. Ermitage II No. 128). The right forearm, the left forearm, the drapery from the left shoulder, part of the drapery over the right arm, parts of the animal skin and of the legs, the panther's right forepaw and left foreleg and the hind paws, as well as the tree trunk, all new. Acquired in 1906 via Munich.

The god is wearing a tucked-up chiton with sleeves, held across the chest by a knotted belt; a cloak across his back and both arms, and an uncured calf skin knotted on the right shoulder. He undoubtedly held a cantharos (two handled drinking cup) over the panther's head.

This figure, in apparel and pose closely related to the goddess Bendis (No. 231), recalls a Dionysus on a Roman coin from Corinth of the time of Antoninus Pius (Imhoff-Blumer: Numismatic Commentary on Pausanias pl. E.

LXXVIII p. 19. Catal. of Coins of Brit. Mus., Corinth p. 76, pl. XX 2). The striding posture points right back to the 5th cent. B. C., to the Polycleitean school. In the first half of the 5th cent. the sculptor Calamis had already created a beardless figure of Dionysus, but our type made its first appearance in the following century and seemingly in Praxiteles' school. Several replicas are extant, the best known being in Leningrad and in the now split-up Hope collection. Of this Leningrad-Hope type the Glyptotek Dionysus is a rather free variant, made in the Roman Empire period, perhaps not until the 2nd. cent. A. D.

Billedtavler pl. XI. N. C. G. text p. 134, Note 1. Waldhauer: Skulpturen der Ermitage II p. 29, figs. 29-30. Zancani in Bull. Com. LII 1925 p. 65 seqq. with pls. I-IV (the Glyptotek figure pl. IV). Arndt-Amelung 3960 (Brendel).

156. (I. N. 525). *Dionysus*. Statuette. M.

H. 0.50. Only the torso, the left leg down to just below the knee and the right leg to the middle of the shin are antique. The head, left elbow, the support, the plinth with feet and lower legs are modern. The forearms are missing. Acquired, 1888 from the collection of Count Tyszkiewicz in Rome.

On the right thigh is a puntello, no doubt once supporting a jug (oinochoe). This is Roman decorative work associated with the Greek art of the 4th century.

Billedtavler pl. XII. N. C. G. 196 left. (Arndt states erroneously that the figure is a compound of several pieces, all antique). S. Reinach: Rép. Stat. II, 1, 113.3.

157. (I. N. 1648). *Dionysus*. Statue. M.

H. with plinth 1.23. The left eyebrow, nose, lips, chin, neck, arms and hands new in marble, as well as small parts of the chest, left leg and the tree trunk, the right lower leg and a little of the right thigh. The feet are antique, though the right great toe and the support under the same foot are modern. The head has been broken off but undoubtedly belongs to the statue. Acquired in 1898 from Cardinal Despuig's collection at Raxa, Mallorca.

This is a very boyish Dionysus of late-Hellenistic or Roman type, and we know of replicas in the Museo Torlonia, Rome and the Louvre.

Billedtavler pl. XII. Joaquín Maria Bover: Noticias historico-artísticas de los Museos del cardinal Despuig (Palma 1845) p. 92 No. 33. Hübner: Die anti-

ken Bildwerke in Madrid No. 728. Arndt-Amelung 3961 (Brendel). Waldhauer: Kat. Ermitage II p. 20. Acta Arch. XII 1941 p. 30 (Fr. Poulsen).

158. (I. N. 1800). *Pan (not Dionysus)*. Statue. M.

H. 2.01. Head and both forearms new in marble, most of the base in travertine. The left hand held an attribute which, as the remains of a puntello show, leaned against the shoulder, doubtless a shepherd's staff (pedum), and this in conjunction with the shepherd's pipes on the tree stump, characterizes the figure as Pan. Over the right shoulder is a knotted nebris (uncured calf skin). In the 16th cent. the statue stood in the Villa Giulia, thereafter in the Palazzo Santacroce, later in the garden of the Villa Martinori i Rome, and was acquired in 1900.

This is the famous Polycleitean figure Doryphorus (Br. Br. 273) converted by the Roman copyist into Pan; similar conversions of the great prototype to Hermes and the like are also known, e.g. in Sevilla. Cf. No. 113, a similar alteration of "The Discophoros".

—Billedtavler pl. XII. Matz-Duhn No. 417. Reinach: Rép. Stat. III 36,2. Mahler: Polyklet p. 38. Sieveking, text of Br. Br. 738-39. Hübner: Le statue di Roma pl. 8a and c. Arndt-Amelung 1168 and 3962 (the latter by Fr. Poulsen).

158 a. (I. N. 2080). *Dionysus and Pan*. M.

H. 1.56. On Dionysus the following are restored: The nose, part of the right hand, the left hand with most of the grapes, the right ankle and foot. His head is not in the right position, but should be turned a trifle towards the right shoulder. Restored on Pan: The horns, both upper arms, most of the throwing club (lagobolon) and the left lower leg. A puntello on Dionysus's right leg shows that a small panther once stood there. Found at Santa Marinella near Civitavecchia and acquired in 1907.

Dionysus is rendered in the Praxitelean leaning posture, in a reverie with cantharos and grapes in his hands, while Pan on the right gambols in front of a tree stump and with cunningly squinting eyes is swinging the lagobolon ready to strike across his master's legs at the panther. Although the god is unaffected by the quarrel between animal and half-man, the fight itself shows how unceremonious at that time was the attitude to representations of the gods. And it is only in the 3rd cent. B. C. that Pan, in classical art rendered as a young ephebe (cf. Nos. 158 and 403 a), receives these semi-animal shapes and becomes so small compared with the other deities; his nakedness is also typical of the late period.

In all we know of six replicas of the Dionysus statue, which seems to date back to an original of the 4th cent. B. C. and which the Roman sculptor has thus composed together with a Hellenistic figure of Pan.

Billedtavler pl. XII. Reinach: Rép. Stat. IV 69,2-3. Arndt-Amelung 3963 (Brendel).

159. (I. N. 1644). *Dionysus and Pan*. Group. M.

Height with plinth 1.60. On Dionysus the nose, upper lip, both arms with the thyrsus and cantharos, the lower part of the right lower leg are restored, on the Pan figure the nose, lips, the lower part of the beard, the right forearm and hand with grapes, the left forearm and adjoining part of the pedum and the puntello, the left lower leg and hoof; on the panther: head and neck, all the right lower leg and part of the left. The group was acquired in 1898 at Naples and is said to have come from Pozzuoli.

Roman decorative work; no definite prototype of the Dionysus figure can be cited, though related figures are known. The grouping is somewhat reminiscent of a mosaic picture found at Haghia Triada in Messenia (N. Valmin: The Swedish Messenia Expedition p. 472 and pl. V. Our group is illustrated 1. c. fig. 97.).

Billedtavler pl. XII. Reinach: Rép. Stat. IV 69,1. Arndt-Amelung 3964 (Brendel).

160. (I. N. 1647). *Dionysus*. Statue. M.

H. 1.50 without the plinth. The head, right arm, left upper arm and forearm, the lower legs, the plinth, the tree trunk, the dog and large portions of the apparel restored. The dog should have been a panther as the shape of the hind paws show. Acquired in 1898 from the Despuig collection on Mallorca and found in 1791 in the temple of Diana at Lake Nemi.

The god is attired in a tucked-up chiton and himation and has the panther skin tied like a scarf across the right shoulder. The hurried pace characterizes the garments. This is Dionysus leading Thiasus, the company of satyrs and maenads (see a candelabra base at Aix, Arndt-Amelung 1400). It may also be Dionysus in the war against the giants, on account of the likeness to the Dionysus in the Pergamene frieze (Ausgrabungen von Pergamon III (2) pl. 1).

It is a drily executed, decorative Roman work of the 2nd cent. A. D., but evidently depending on a late-Hellenistic



sculpture, an offshoot of Pergamene art. In a similar manner a group of hunting Artemis figures reveals the free use of Hellenistic figure motives by the Roman artists (Arndt-Amelung 112 and 3681. Grottemeyer and Schmidt in Arch. Jahrb. 43, 1928 p. 269 seqq. Krahmer, Athen. Mitt. 55, 1930 p. 237 seqq.).

In the rendering of the drapery a certain resemblance to that of Artemis in the group No. 83 is discernible.

Billedtavler pl. XII. Bover: Noticias de los museos Despuig (Palma 1845) p. 86 No. 20, Hübner: Antike Bildwerke No. 715. Reinach: Rép. Stat. II 1, 312,5. Arndt-Amelung 3965 (Brendel). Acta Arch. XII 1941 p. 30 (Fr. Poulsen).

161. (I. N. 589). *Dionysus*. Head. M.

H. 0.22. The nose in plaster. Part of the hair-bun on the left side is broken off. Purchased in 1892 from the Rome dealer Penelli together with No. 414 (Sophocles when old).

In facial form and expression and the beautiful lines of the hair this head with its broad brow band (mitra) cutting into the locks recalls the art of Praxiteles and comes close to Apollo Sauroctonus (see No. 70 a) with its almost womanish sweetness. It might represent a bacchant, but it can scarcely be doubted that the head is masculine and is supposed to be Dionysus himself. It seems to be a Roman work associated with the style of Praxiteles.

Billedtavler pl. XII. N. C. G. 79.

162. (I. N. 563). *Dionysus*. Head M.

H. 0.34, from chin to crown 0.22. Holes in the forehead for bull horns of metal. Part of the vine leaves and the grapes, the wreath-ribbons at the back, the nose, the lips and the entire chest are restored in plaster. Acquired in 1892 in Rome.

The head is a variant of the type No. 153 a, except that it is rather more youthful and with grape clusters at the ears.

Billedtavler pl. XII. Arndt-Amelung 3966.

162 a. (I. N. 2628). *Dionysus*. Head. M.

H. from chin to crown 0.21. Only the head antique, the bust being modern. The tip of the nose new. Was at Emckendorf, the Holstein estate, from the middle of the 18th cent. Acquired 1913.

This graceful, dreamy head with the long hair, ear locks

and hair knot over the forehead seems not to represent a woman, the neck being unlined, but is rather a youthful Dionysus (see Roscher's Lexikon s. v. Dionysus p. 1138 and Arndt-Amelung 3443). It is Roman work.

Tillæg til Billedtavler pl. III. Arndt-Amelung 3967-68 (Brendel).

162 b. (I. N. 2637). *Small head of Dionysus*. M.

H. 0.22. Damaged: Nose, lips and a few pine cones. In the hair a wreath of pine cones and vine leaves. Acquired 1913 in Rome.

Roman work. See Hekler: Sammlung antiker Skulpturen in Budapest p. 154 No. 159, and Kaschnitz-Weinberg 141, 291.

Tillæg til Billedtavler pl. III.

163. (I. N. 1619). *Dionysus. Imago clipeata*. M.

Diam. 0.38. Left arm missing. Acquired in 1897 in Rome. The medalion was intended for letting into a wall, as traces of the clamps show.

The boy Dionysus, with a broad roll-wreath in his curly hair and with a nebris (uncured calf skin) knotted over his right shoulder, holds in his right arm a cornucopia with flowers and fruit and was doubtless strewing gifts from it with his raised left hand.

The half figure is placed upon a shield-like plaque (clipeus = shield), surrounded by a thick roll of bound oak leaves. See No. 520 a.

The drilled pupils and the treatment of the hair point to the 2nd cent. A. D.

Billedtavler pl. XII. Gütschow: Das Museum der Praetextat-Katakomben p. 114 (88). Arndt-Amelung 3969 (Brendel).

164. (I. N. 505). *One of the Dioscuri*. Statue. M.

H. 1.56 with the plinth, 1.48 without. The tip of the cap and the edges of the octagonal plinth restored. The right arm and left forearm missing. The statue is much worked over, but originally was well carved. Acquired in 1891 in Florence, but stated to have been found in Calabria.

There is Greek pre-Lysippean form in the figure, but it seems not to be a copy, rather a Roman statue of the 2nd cent. A. D. executed free-hand. See No. 79 a and the parallels given there. The Dioscuri were particular favourites with the Romans; they once appeared in dreams to all Romans and

directed them to erect more statues to ward off a plague (cf. Weinreich: *Antike Heiligungswunder* p. 151).

Billedtavler pl. VIII. Reinach: *Rép. Stat.* IV 59,2. N. C. G. 122-23. Kaschnitz-Weinberg No. 140. Waldhauer: *Katalog Ermitage*, II p. 56. Licht: *Sittengeschichte Griechenlands* pl. at p. 204.

165. (I. N. 2002). *Male torso (originally called Doryphoros)*. M.  
H. 1.00. Acquired 1905 in Rome.

Hitherto this torso has been regarded as a replica, or rather a variant of Polycleitus's famous statue of Doryphoros, but closer study shows that, like a similar torso in the Museo Mussolini in Rome (D. Mustilli: *Il Museo Mussolini* p. 140 No. 4 and pl. LXXXVI 323), it is copied from an Apollo statue of the 5th cent. B. C., known under the name of "The Omphalus Apollo" (list of replicas by V. H. Poulsen in *Acta Arch.* VIII 1937 p. 136 seqq. Cf. also *Collections III* 1942 p. 54 and Pfeiff: *Apollon* p. 78 seqq.). Nearest our torso comes a statue in Berlin restored as Antinous (Blümel, *Katalog Berlin IV*, K 136 pl. 19).

Billedtavler pl. XIII. Reinach: *Rép. Stat.* III 169,12; IV 345,5 and 376,2. Arndt-Amelung 1177 (before cleaning and with a puntello remnant since removed) and 3970 (Fr. Poulsen). 3971 is not the back of this figure but of No. 165 b. V. H. Poulsen, *Acta Arch.* XI 1940 p. 40.

- 165 a. (I. N. 478). *Male torso*. M.

H. 0.96. The head, which was carved separately, the arms and lower legs missing. Acquired in Rome.

This torso, of which we know a replica in the Museo Torlonia, incorrectly restored as Antinous, goes back to a Greek original of the time after the middle of the 5th cent. B. C. There is much similarity to two contemporary statuary types supposed to have been carved in Myron's workshop, but relationship can also be demonstrated with Argive art: for example, compare with the earlier "Eros Soranzo".

2. Tillæg til Billedtavler pl. IV. V. H. Poulsen, *Acta Arch.* XI 1940 p. 29 seqq.

- 165 b. (I. N. 477). *Male torso*.

H. 0.97. The left arm, the shoulder and the head were carved separately and added on.

Mostly recalls a torso in Brussels (Cumont: *Catalogue* No.

4. Furtwängler: *Sammlung Somzée* No. 5 pl. 6) and apparently goes back to an Attic original of the last fourth of the 5th cent. B. C. Vagn Poulsen suggests a connection with a helmeted head in the Louvre and refers the original to the sculptor Cresilas.

2. Tillæg til Billedtavler pl. IV. Arndt-Amelung 4801. The back of this figure is illustrated in Arndt-Amelung 3971. V. H. Poulsen, *Collections III* 1942 p. 86 seqq. and fig. 48.

166. (I. N. 1790). *Boy*. Statue. M.

H. 0.82 without the plinth. The left hand missing. The head has been broken off and is highly polished. The back is the best preserved part of the whole figure. In the right hand the boy once held an attribute. Acquired in 1900 in Rome.

This is a portrait statue of a boy, Roman period, and, as the posture and rendering of the hair show, kept in an old-fashioned, severe style which has a faint reminiscence of the Greek art of the 5th cent. Cp. a statue of a boy in Athens (Papaspiridi: *Guide* p. 76 No. 2772. *Ἐφημ. ἀρχ.* 1909 pl. 5.).

A replica of the Athenian statue, but undoubtedly modern, will be found in Egon Ritter von Oppolzer: *Meine Kunstsammlung* pl. I.

Billedtavler pl. XIII. Reinach: *Rép. Stat.* IV 268,8. Arndt-Amelung 3972-75 (Brendel).

167. (I. N. 1180). *Boy*. Statue. M.

H. without plinth 1.06. The head carved separately and inserted. The nose-tip in plaster, as also the right shoulder, both legs from the knee, most of the tree stump and the plinth. The right arm and left hand missing. Under the right armpit and on the right thigh traces of iron clamps. The figure came from Tivoli and was acquired in 1894.

Supposedly this is a portrait of a Roman boy, represented as performing some kind of "Herculean task" or as a ball player. The style indicates the time of Tiberius.

Billedtavler pl. XIII. Reinach: *Rép. Stat.* III 127,4. Arndt-Amelung 3976 (Brendel).

168. (I. N. 507). *Boy with apples*. Statue. M.

H. 0.83. Upper part of crown, part of the right foot and of the toes on the left foot missing; the shirt somewhat bruised at the edge. Remnants of red pigment in the eyes. Acquired 1891 in Rome.

Good Roman work. The boy is holding apples in the corner of his shirt and has taken one in his hand. The motive is much varied; such figures served to adorn parks, and no doubt sometimes graves. Cf. Amelung: Vatik. Katalog I pl. 38 No. 82. Arndt-Amelung 1444.

Billedtavler pl. XIII. Reinach: Rép. Stat. IV 268,2. N. C. G. 138 right.

169. (I. N. 1488). *Boy with urn*. Well figure. Parian M.

H. 0.84 without plinth. Part of the forehead and right eye, the right forearm, left arm, and brim of the urn new in marble. Acquired in 1895 in Rome from the Martinetti estate and stated to have been found in Formiae.

Employed as a fountain figure, a lead pipe running up through the cloak into the urn, from the mouth of which the water flowed. There are several replicas and variants, some as Cupids with wings, others as ordinary boys. Stylistically it recalls Boëthus's figure: The Boy with the Goose (Collignon: Sculpture grecque II p. 603), and a Hellenistic original, perhaps an Eros with a nuptial bath vase, may then have given rise to this little Roman decoration figure. Cf. No. 170. Two good replicas, one of them with its proper head, are in the Galleria dei Candelabri in the Vatican (Nos. 81 and 85). See also Stuart Jones: Palazzo dei Conservatori pl. 53, Ort. Lam. 33; text p. 148.

Billedtavler pl. XIII. Reinach: Rép. Stat. II, 2, 437,1 and IV 267,4. Arndt-Amelung 3977 (Brendel).

170. (I. N. 511). *Boy with urn*. Well statuette. M.

H. 0.45. The nose restored. Part of the urn, both arms, right leg and left lower leg missing. Trace of puntello on back of left thigh. The urn pierced for water pipe. Acquired 1893 in Rome.

Roman work. See No. 169.

Billedtavler pl. XIII. Reinach: Rép. Stat. IV. 268,4. N. C. G. 137 left.

171. (I. N. 1673). *Boy*. Head. M.

H. from chin to crown 0.18. The nose-tip bruised. Acquired in 1899 from Rome.

Had the ears been pointed and not of the normal shape, this ivy-wreathed boy's head with the open mouth would have suggested a satyr boy. Possibly it is a childish Dionysus.

Roman work of the 2nd cent. A. D., as indicated by the treatment of the hair with the deep drilling in the curls (see No. 658).

Billedtavler pl. XIII. Arndt-Amelung 3978-80 (Brendel).

172. (I. N. 1820). *Boy*. Head. M.

H. from chin to crown 0.175. The nose, lips and chin new in plaster. Part of the head at the back missing; it was applied separately. Acquired 1901 from Rome.

Whether this is a portrait of a boy or it belonged to an idealized figure of an infant god is hard to decide. It is wearing a wreath with a bow. Work of the beginning of the Roman Empire period.

Billedtavler pl. XIII. Arndt-Amelung 3981-82 (Brendel).

173. (I. N. 1815). *Boy*. Head. M.

H. 0.20. The nose-tip and a little of the chin patched in plaster. The hair worn. Acquired in 1901 in Rome.

The forward posture and the wryness of the face suggest that the head belonged to a figure in strong movement. Eros as an acrobat is sometimes represented with a similar twist of the head.

The style with the sfumato treatment of eyes and skin is distinctly Alexandrian but in Roman imitation.

Billedtavler pl. XIII. Arndt-Amelung 3983-85. (Brendel).

173 a. (I. N. 2089). *Playing boy*. Statue. M.

H. 0.87. The nose, lower part of the legs, tree trunk, plinth and the arms new. Part of the hair above the left ear, originally applied separately, missing. Much overworked. Acquired in 1907.

The motive is difficult to determine. Roman work. Compare with the boy bitten in the arm in a group in Vienne, Bossert-Zschietzschmann: Hellas und Rom p. 124 = Espérandieu: Recueil III p. 414 No. 2632.

Billedtavler pl. XIII. Reinach: Rép. Stat. IV 266,3.

173 b. (I. N. 2610). *Boy with cock*. Statue. M.

This statuette, acquired in Rome in 1912, has been removed from the collection as a falsification.



Tillæg til Billedtavler pl. III. Reinach: Rép. Stat. V 1, 196,1. Arndt-Amelung 3986 (Brendel).

174. (I. N. 501). *Genius of death*. Torso. M.

L. 0.90. The middle of the right arm modern. Acquired 1886 and stated to have been found in 1884 in the Sallustine gardens in Rome.

Possibly placed as a high relief on a coloured background, this figure is familiar from Roman sarcophagus reliefs and Roman sculpture in the round, sometimes representing Amor, or Hypnos (the God of Sleep) or Thanatos (the God of Death), leaning on a reversed torch, the symbol of death (see Tacitus: Annales III 2). The one most closely related to ours is a statue in the Vatican (Collignon: Statues funéraires p. 337 fig. 214).

Billedtavler pl. XIII. Reinach: Rép. Stat. II 2, 490,4. N. C. G. 156. Riemann: Kerameikos II p. 93.

175. (I. N. 1525). *Genius of death*. Sarcophagus lid with figure. M.

H. 0.17, L. 0.70, W. 0.35. The right corner missing. Part of the figure's left forearm, three of the fingers of the right hand, the right foot and the toes of the left broken off. Acquired 1896 in Rome.

On rocky ground lying on an animal skin is a sleeping Eros with torch, a death genius of the same type as No. 176. And see under No. 174.

Billedtavler pl. XIII. Reinach: Rép. Stat. IV 301,1.

176. (I. N. 537). *Genius of death*. Statuette. M.

H. 0.85. The nose, part of the wings and the entire right leg new in plaster. Acquired 1890 in Rome.

This Hypnos-Thanatos (see No. 174) with bow, quiver and reserved torch is familiar from several replicas (see text of Amelung: Vatik. Katalog. I p. 499 No. 287 and the exact repetition from Reggio in Calabria, Not. Scavi 1907 p. 714 fig. 13). In the inscriptions of the Roman Empire period death is commonly interpreted as sleep.

Billedtavler pl. XIII. Reinach: Rép. Stat. IV 279,1.

177. (I. N. 453). *Head of Eros (?)* M.

H. 0.09. The nose, right eyebrow, upper lip and a little of the lower one new in plaster. The head has been broken off a statuette. It has

marks of the dented chisel on several parts of the surface. Acquired through Furtwängler in Munich.

The head was found at Brauron in Attica in 1878 and may be an unpretentious Greek original. Judging from its style it is an Attic work of the first half of the 4th cent. with some relationship to early Praxitelean works. Typologically it is a forerunner of the head of the well-known type of bow-stringing Eros, represented in the Glyptotek by Nos. 180-181.

Very curious is the arrangement of the hair with its sort of tripartite braid from the forehead to the crown, replacing the hair-knot over the forehead which is to be observed for the last time in the Parthenon frieze (see under No. 64). Our braid is commonly applied to the Eros types of the 4th cent. B. C.

Billedtavler pl. XIII. N. C. G. 64. Furtwängler in Archäologische Studien H. Brunn dargebracht p. 88 pl. 3, and Kleine Schriften I p. 332, pl. 12. (The photographs published by Furtwängler from a plaster cast quite distort the character of the style). D. Heubach: Das Kind in der griechischen Kunst (Wiesbaden 1930) pp. 41 and 57. Walston: Alcámenes p. 139 fig. 122 and Note 1. Waldhauer: Katalog Ermitage II p. 74. Kaschnitz-Weinberg p. 12.

178. (I. N. 486). *Eros*. Statuette torso. M.

H. 0.68. The right leg from the knee restored in plaster; left leg and corresponding part of the trunk have been broken. The head, most of both arms, the upper part of the quiver missing. Traces of the fastenings for the wings on the back. On the outer side of the right thigh a remnant of a spiral puntello. Acquired 1889 in Rome.

This is a repetition on a smaller scale of the type whose best known representative is the "Eros" from Centocelle in the Vatican (Br. Br. 379). It is common to both statues that they have wing traces on the back, and the quiver on the tree stump is further evidence that the Glyptotek's figure is Eros. Presumably he held the bow in his left hand, the torch in the lowered right.

The spiral puntello shows that the figure is of the time of Hadrian or the Antonines (see the Praxitelean satyr in the Villa Ludovisi, Br. Br. 376). The original seems to have been a bronze statue of the beginning of the 4th cent., contemporaneous with the Eirene of Cephisodotus.

Billedtavler pl. XIII. Reinach: Rép. Stat. IV 257,7. N. C. G. 106. On the Centocelle Eros see Amelung: Vatik. Katalog II p. 408 No. 250 and Helbig-Amelung: Führer No. 183; Rizzo: Praxiteles p. 23; also see the variant in the

Conservatori Palace, Stuart Jones: *Catal. of Pal. dei Conservatori* p. 156 No. 4; pl. 56.

179. (I. N. 487). *Eros*. Statuette. M.

H. 0.65. The plinth, part of the right foot, left lower leg, the tree trunk except the upper part, all restored in plaster. The head, arms, which were separately applied, and the penis missing. On the shoulders up near the back of the neck are holes for metal wings. This then is *Eros*. The surface highly polished. Acquired in 1891 from Munich.

The statuette came from the island of Cos and is Greek work of the Roman period. The influence of the art of Lysippos can be traced in the proportions and in the curve of the hips.

Billedtavler pl. XIV. Reinach: *Rép. Stat.* IV 257,2. N. C. G. 149 right.

180. (I. N. 488). *Statue of Eros stringing his bow*. M.

H. 1.32. Much restored, only the head (of which the nose, upper lip and neck are modern), the body, left arm and upper part of the left thigh being antique, all the rest being new. Acquired in 1891 from Rome.

This statue is familiar from numerous copies—Klein mentions 29, and others have been added since so that the number of replicas is 39, plus 13 heads, and then there are a sarcophagus relief, gems and a terracotta statuette (Cf. Helbig-Amelung: *Führer I* No. 776. Franklin P. Johnson: *Lysippos* p. 105 seqq.).

The little Cupid rests firmly on his left foot and, gripping the bow with his left hand, is endeavouring to secure the bow-string on its extreme end. Franklin P. Johnson, by the way, believes that he is engaged in unstringing the bow. The lower end of the bow was pressed against the right leg. The wings, preserved on only a few specimens, are small and elegant. About this whole little figure there is a fineness in the play of the lines, a suppleness in the posture, that has induced most connoisseurs of today to compare it with the figures of the artist Lysippos, especially Apoxyomenus, which it recalls by the momentary character of the attitude. In the head, too, there are features reminiscent of the Apoxyomenus by Lysippos, especially the shape of the face, the forehead, the ears, the narrow nose and the characteristic upper lip, whereas the eyes are more shallow, as is natural in the head

of a child (see No. 181). The original is generally considered to have been Lysippos's *Eros* at Thespieae, Boeotia. The most well preserved replica of the figure was found at Cyrene, North Africa (Ghislanzoni, 1. c. below p. 43. fig. 23). In the Glyptotek figure the turn and inclination of the body are greater than in any other replica.

A replica of the head is No. 181.

Billedtavler pl. XIV. Reinach: *Rép. Stat.* II 2, 427,5. N. C. G. text p. 172 fig. 93. Franklin P. Johnson o. c. p. 105 No. 3. On the type see *Gazette des Beaux-Arts* 1918 p. 1 seqq. *Journ. Hell. Stud.* XLI 1921 p. 242 seqq. Ghislanzoni in *Notiziario archeologico* II 1916 p. 42 seqq. Blümel: *Katalog Berlin V* p. 20 K 230. Süsserott: *Griech. Plastik des 4. Jahrh.* p. 179 seq. Mustilli: *Museo Mussolini* p. 84 No. 18. G. Kleiner: *Tanagrafiguren* p. 172 seq.

181. (I. N. 587). *Head of the bow-stringing "Eros"*. M.

H. 0.23. Well preserved, except for a plaster patch on the left cheek. For the type see No. 180. Acquired 1889 in Rome.

The head is well executed and in its details agrees so closely with the head on the good replica in the Capitoline Museum (Stuart Jones: *Museo Capitolino* pl. 18 No. 5, p. 87) that we may suppose it gives an acceptable reproduction of the features of the original work.

Billedtavler pl. XIV. N. C. G. 124. Franklin P. Johnson: *Lysippos* p. 107 No. 3 and pl. 18. Mustilli: *Museo Mussolini* p. 84 No. 46.

182. (I. N. 1585). *Eros*. Herm. M.

H. of the antique part 0.70, from thigh to shoulder 0.54. The head missing. Wings, left part of chest, the herm from the thighs down, modern. The arms do not seem to belong. Acquired 1897 from Rome.

Execrable work. Removed to store-room.

Billedtavler pl. XIV. Reinach: *Rép. Stat.* IV 330,3.

183. (I. N. 510). *Eros*. Statuette. M.

H. 0.63. Nose, lips and chin new in plaster. Part of the right forearm with the hand, most of the left arm, parts of the wings and of the legs missing. At the back of the head is part of the throwing club (lagobolon, pedum) which he held in his right hand. On the left thigh a fragmentary trace of the panther, and behind the right thigh signs of the marble strut. The figure is said to have come from Athens.

Despite the alleged provenance it is Roman work. *Eros* contesting with his precious panther which is perhaps trying to bite grapes from the fruit-basket, held aloft no doubt by

the little god with his left arm, was a popular motive in the Roman period and is known in different variations (see Arndt-Amelung 3305 and the specimens mentioned in the text). The type of the figure recalls the infant figures of Boethus.

Billedtavler pl. XIV. N. C. G. 137 right.

184. (I. N. 509). *Eros with Ares's helmet*. Statuette. M.

H. 0.75 with plinth, 0.68 without. Part of left wing broken off, otherwise intact. Remnants of red paint at the back. Acquired 1892 from Rome.

Roman work of good quality. Eros donning Ares's conical helmet, a motive familiar from Pompeian frescoes with scenes of erotic conversations between Ares and Aphrodite. Nevertheless, our small figure is not necessarily a member of a group; as an isolated statuette he may have been a pendant for instance to a little Dionysus struggling to get a Silenus mask before his face, like that in the Capitoline Museum (Stuart Jones: *Catal. of the Museo Capitolino* pl. 79 No. 8, text p. 317).

Billedtavler pl. XIV. Reinach: *Rép. Stat. IV* 280,1. N. C. G. 138 left.

185. (I. N. 533). Relief fragment with lecturing philosopher. M.

H. 0.175, L. 0.33. The relief terminates below and on the right, but was continued above and on the left. It is carved in Pentelic marble and therefore probably executed in Athens, although it is stated to have been found in Pompeii. Acquired in 1889 in Rome.

All that is left is the lower part of a seated, elderly man with a large cloak across his knees and an open scroll before him. Over the left arm hangs a bag for manuscripts, carried over the shoulder by a strap which is visible above the handle.

A lecturing philosopher, sitting on the steps of a temple or other public building and with his knapsack full of writings for sale, is the motive of this little relief, which no doubt once adorned the library of a Roman and therefore most probably represented a famous Greek. We know of similar scenes, of which the prototype seems to have been sepulchral monuments of the last half of the 4th cent. B. C. with reliefs or statues of assembled poets or scholars. Our relief is of such fine work that some have considered it to be a Hellenistic original, but it is more likely Roman.

Billedtavler pl. XIV. N. C. G. 147, text p. 203. Collections I 1931 p. 58 and fig. 45 (Fr. Poulsen).

186. (I. N. 1279). *River god*. Statue. M.

H. 0.56, L. 1.35. The head, back, left arm and leg, some fingers of the right hand and most of the cornucopia, the right foot and parts of the drapery missing. Acquired in 1895 from Frascati and reputed to have been found at Tusculum.

This figure was undoubtedly part of a fountain, the water flowing through the cornucopia held in the right hand and down into the basin in front. It is Roman work, an attempt at imitating the river god on the west pediment of the Parthenon with its soft, flowing lines. A similar Roman river god is in the museum at Syracuse (Arndt-Amelung 756).

Billedtavler pl. XIV. S. Reinach: *Rép. Stat. IV* 27,3.

187. (I. N. 1415). *Hippopotamus*. Statue. Rosso antico.

H. 0.77 L. 1.20. The nose, part of the belly, the tail and the feet modern. Acquired in 1895 from a collection at Tivoli, but said to have been found in the Sallustine gardens in Rome.

This handsomely carved, amusing figure was doubtless part of a fountain, with a pipe up through the belly and a jet of water emerging from the open muzzle, similar for instance to a Campana relief in the Glyptotek T 140.

Billedtavler pl. XIV. Reinach: *Rép. Stat. IV* 528,1. A. W. Lawrence: *Classical Sculpture* p. 342 seq.

188. (I. N. 523). *Fountain figure*. Statue torso. M.

H. 1.02 with plinth, 0.95 without. The head, left forearm and hand, two fingers of the right hand and the upper part of the vase, as well as a piece of the plinth on the left side missing. Acquired in 1892 from Martinetti, Rome.

Through the vase, which is simple in profile, the entire pillar and the foot-piece below is a drilled pipe, showing that this was a fountain figure, with the water welling from the mouth of the vase. With her right hand the girl is raising a corner of her peplos overfall (apoptygma), in which lies a cluster of grapes.

There are both replicas and variants of this female figure. The earliest of the type is a statue in Liebighaus at Frankfurt in the style of the 5th cent., but an entire group, of which



the best known representative is a statue in the Vatican, to which the Glyptotek's figure also belongs, displays style characters of the first half of the 4th cent. It is hard to say whether there was an original of that period or the alteration is due to Roman eclectics. Stylistically the figure is related to the statuette No. 85.

Billedtavler pl. XIV. Reinach: Rép. Stat. IV 245,1. N. C. G. 108 C. Buschor in *Antike Plastik* W. Amelung gewidmet p. 53 seq. Cf. the motive of a portrait statue with a similar type of drapery Arndt-Amelung 4364.

188 a. (I. N. 2091). *Fortuna*. Statue. M.

H. 1.87 with plinth. The head shown in earlier illustrations but not belonging to the statue has now been removed. The left hand with the point of the cornucopia, the right forearm, two toes and pieces of the drapery missing. Acquired in 1907 from Rome.

Roman work of the 2nd. cent. A. D. employing Greek 4th cent. and Hellenistic prototypes. It is possible that the figure was employed for the portrait of a high-ranking Roman woman.

Of particular interest is the base, which is smooth—and so intended to be seen—and yet follows the round of the figure, a rather rare form of base (see No. 301).

For the style of the drapery and the folds comparison may be made with the much less restful statue of Fortuna at Istanbul from Prusias ad Hypium (Arch. Anz. 47, 1932, p. 261 seqq.). Similar Roman draped figures are in the Vatican (Lippold: Vatik. Katalog III I pl. 53 No. 594) and at Ste. Colombe near Vienne (Espérandieu: Recueil III p. 400 No. 2601).

Billedtavler pl. LXXIII. Reinach: Rép. Stat. IV 142,2. Lippold: Kopien und Umbildungen pp. 93 and 255 Note 14. Arndt-Amelung 3987 (Brendel and Lippold).

189. (I. N. 532). *Relief fragment*. M.

H. 1.27, greatest B. 0.38. This is the right margin of the relief, though the lower part of the man's legs are missing. Found in Macedonia and acquired with the aid of Dr. K. F. Kinch.

A young man in an exomis (blouse-garment) with an object (sacrificial knife?) in his left hand is standing below a high wall, over which is a tree with a serpent. His clothes betray him to be a temple servant, and the serpent that he

belongs to an Asclepius temple (see No. 233 a). The inscription on the temple wall, which was only painted on and has now quite disappeared, no doubt told of the reason for this votive relief. The style is 3rd cent. B. C.

Billedtavler pl. XIV. Arndt-Amelung 3988 (Fr. Poulsen).

190-191. (I. N. 1947 A-B). *Two pieces of a cornice frieze*. Limestone.

H. 0.27, L. 0.66 and 0.82. On No. 190 the borders and edges are partly damaged, partly restored in plaster. Acquired in 1896 from Rome and reputed to have come from Cerveteri.

Above are dentil and cymation. In the frieze: vines with bird and serpent on 190, a dragon on 191. Crude provincial style of the close of the 2nd cent. A. D., as the shape and proportions of the cymation show (see Arch. Jahrb. XXIX 1914 p. 72 Beilage 5, figs. 33 a, 34 a and c. In the 3rd cent. cymations are more decomposed—see 1. c. fig. 34 seq.—and the proportions 1:1 2/3 to 1:3, in the 2nd. 1:1 2/3 to 1:2. For Ionic cymations of the same proportions see Berytus II 1935 p. 38).

Billedtavler pl. XIV.

192. (I. N. 2003). *Frieze from a cornice*. Limestone.

H. 0.29, L. 1.23. In the top three holes for clamping. Acquired in 1905 from Rome.

The corner block of a frieze. Two bucrania bear the weight of heavy vines with birds (the heads broken off). On the right corner a mask-like head with long side locks.

Belongs to the second half of the 2nd. cent. A. D. For the massive, "sausage-shaped" garlands see Toynbee: The Hadrianic School p. 209 seq., pl. 45,3 and p. 211, pl. 47, 2-3.

Billedtavler pl. XIV.

192 a. (I. N. 2231). *Frieze from a cornice*. Italic marble.

H. 0.27, L. 1.03.

This frieze, which is slightly stunted at one end, is adorned alternately with pointed and round-bladed palmettes joined by vine tendrils (*ἐλκες*).

It is post-Augustan and pre-Trajanic, presumably of the second or third quarter of the 1st cent. A. D. (see the Augustan Ravenna relief, Strong: *Scultura Romana* I p. 95

fig. 65 and the Trajanic reliefs, P. Gusman: *L'art décoratif de Rome I* pl. 22,1; *II* pls. 65-66).

Tillæg til Billedtavler pl. III.

193. (I. N. 1669). *Fighting giant*. Torso. Carrara marble.

H. 0.74. On the right thigh is a longish remnant of a stub or support. Formerly in the collection of the Duke of Alba, Madrid, and acquired in 1898 via Munich.

As the right neck muscle is strongly tensed, the head must have been turned towards the right shoulder, i. e. upwards. The right arm was extended upwards in defence while the legs seem to slip apart. This is a figure from a battle group, and the thick hair of the chest and armpits suggest a giant, not an ordinary warrior. The work is excellent, the fleshy and yet muscular body splendidly characterized. Its motive is the giant battles of the Pergamenean school, but there are similar Roman small groups of fighting giants at Karlsruhe (Arndt-Amelung 1440) and in the Conservatori Palace, where giants contend with satyrs (Stuart Jones: *Palazzo dei Conservatori* p. 81 No. 8, pl. 28).

Billedtavler pl. XIV. Reinach: *Rép. Stat.* IV 18,6. Bienkowski: *Celtarum imagines I* p. 60 seqq., fig. 73 a-b. Arndt-Amelung 1799-1800. Brendel in *Sym-bolae Osloenses XI* 1932 p. 3 seqq.

194. (I. N. 448). *Sepulchral stele over a girl*. M.

H. 0.39. Acquired 1891 from the London architect William Atkinson's collection, most of which consisted of gifts from Lord Elgin, his friend. The stele therefore was presumably from Athens.

The right corner of the fronton and the lower part of the stele missing. Above a kind of astragal and flat cornice the tombstone has a rounded fronton which originally was painted (for this form of fronton see Conze: *Attische Grabreliefs* pls. XXII 1, LIII 166 and 168, CCCVII. 1494).

In the picture field is a young girl with a fillet in her hair, wearing a chiton with half-long sleeves and a himation, caressing the head of a bird which she is holding. The motive of the girl with one or two pet birds (pigeons) is common (see the beautiful stele formerly in Brocklesby House in England, now in New York, L. Curtius: *Das griechische Grabrelief* pl. 6. Arndt-Amelung 3007. More closely resembling ours is the relief Conze l. c. pl. CLXVII 878).

The style and general atmosphere of this stele indicate the period round about 400 B. C.

Billedtavler pl. XV. N. C. G. 82. A. Conze: *Attische Grabreliefs II* p. 176 No. 822. *Journ. Hell. Stud.* VI 1885 p. 42 No. 1 (Michaelis). Fr. Poulsen: *Græske Originalskulpt.* pl. 25 a.

195. (I. N. 460). *Relief fragment of a stele*. Coarse-grained marble.

H. 0.50, Br. 0.56. To facilitate transport the slab has been sawn thinner than it was originally. Hollow at the top, doubtless for a palm-ette crown. Nose and upper lip missing (formerly restored in plaster). Surface bruised and weathered.

Acquired in Rome in 1892, the relief was found near the Piazza Barberini and thus must have been carried to Rome in antiquity. Other examples are known of art-enthusiastic Romans having taken even Greek grave reliefs away, especially in the archaic or severe style; the most famous is the Leucothea relief (Br. Br. 228), which judging by the style must have come from South Italy.

A short-bearded man is standing with bowed head and presumably was leaning upon a staff, a popular motive in the 5th cent. B. C. (cf. Br. Br. 41 b and 416). The coarse-grained marble of the stele is either Naxian or Parian, and in either case the material suggests one of the Cyclades as the provenance of the relief. The style, however, betrays Attic influence, recalls the sculptures of Myron, and in the middle of the 5th century to which our relief belongs and in the subsequent decade there seems to have been a brisk interchange between Athens and the islands (see the reliefs from Megara and Carystus, C. Blümel: *Katalog Berlin III* K 18 and 21, pls. 26 and 30 and the relief from Samos, Jacobsthal: *Die melischen Reliefs* p. 159 fig. 38). Hence it has been possible to maintain a controversy as to whether a grave relief in the Vatican, likewise found in Rome, in style reminiscent of that of the Glyptotek, is Attic or Ionic from the Cyclades (Arch. Jahrb. XVIII 1903 pl. 8. Amelung: *Vatik. Katalog II* p. 666 No. 421 and pl. 74).

Billedtavler pl. XV. N. C. G. 46 A. Fr. Poulsen: *Græske Originalskulpturer* pl. 17. K. Friis Johansen: *De attiske Gravelieffer* p. 122.

196. (I. N. 459). *Two fragments of a relief*. M.

Upper fragment H. 0.20, Br. 0.25; lower, H. 0.31, Br. 0.34. Said to have been found on the Esquiline hill in Rome. Acquired 1888 from the dealer Alberici, Rome.

One sees the upper part of a girl with her hair covered with a binding (cecryphalos); presumably she stood in front of the sitting man, the lower part of whose body is seen on the right. His hand rests on the chair, which has curved legs, a small palmette under the middle of the seat and a curved back-rest, seen foreshortened behind his back. It may be either a grave or a votive relief. The style of the sitting man reminds one most of the Parthenon frieze, and the girl's profile seems related to those of the young women on a relief from Pharsalus (Br. Br. 58; Langlotz: *Frügr. Bildhauerschulen* pl. 10), but the chiton slipping down and exposing the shoulder is again a well-known motive of the Parthenon period (cf. *Arch. Jahrb.* 41, 1926 pl. 5 and the large figures referred to l. c. p. 198).

However, the style of this relief is not pure; the loose mass of folds over the man's knees and the daring foreshortenings of the chair indicate a much later imitation. From both Rome and Constantinople we now know of quite a number of reliefs like this, one of which, in the Terme museum in Rome, has an inscription which, despite its archaizing character, is betrayed by certain of the letter forms as having been composed in the Roman Empire period. The entire group dates from that period, and as it comprises both votive and grave reliefs, it cannot be explained as archaizing with a view to being set up in temples; undoubtedly it is a sort of forgery, calculated to find buyers among credulous Roman collectors of early Greek art.

Billedtavler pl. XV. N. C. G. 37. Perdrizet, *Rev. Arch.* 1903 II, p. 212. Mendel: *Cat. I* p. 239 seqq. The relief in Wilton House described by Preuner, *Arch. Jahrb.* 35, 1920 p. 76 seqq. Its inscription seems to be a modern falsification. Cf. the relief in Mustilli: *Museo Mussolini* p. 53 No. 14 (pl. XXXVII 153). On forgeries in antiquity see Günther Koch: *Kunstwerke und Bücher am Markte*. Esslingen 1915, p. 72 seq.

197. (I. N. 1430). *Attic votive relief*. M.

H. 0.72, Br. 0.81. Pentelic marble. Below it has a four-sided peg for insertion into a base; along the two vertical margins are holes in which something was fastened with metal pins. These details and a comparison with votive reliefs in Athens permit of a reconstruction: At the bottom the relief was fixed in a pillar or a stele and on the three sides had a frame about the picture space of the same depth as the foot profile. What in the Bendis relief (No. 231) was executed in a

piece of marble, was here pieced together of several parts. Originally on the lower part of the pillar were the names of the persons represented; the little founder on the extreme left, only a fragment of him being preserved, and the four large godly persons who occupy the chief position. The relief was acquired in Athens in 1895 and is reputed to have been found in Piraeus.

It is a very handsome votive relief, strongly influenced by the art of the Parthenon frieze but somewhat later, about 420 B. C. The figures are doubtless the Eleusine divinities: in the middle the two goddesses Cora (Persephone) and Demeter, on the right Asclepius or perhaps more likely Pluto, leaning on his staff, on the left Triptolemus placing a myrtle wreath on his head. In Phalerum there was an Eleusinium, and the relief may have come from there (cf. Kuroniotes, *Eleusiniaka* (1932) p. 173-189).

Billedtavler pl. XV. Reinach: *Rép. Rel.* II 184,1. Br. Br. 679 (a complete bibliography in the text). E. Pfuhl: *Fra Ny Carlsberg Glyptoteks Samlinger I* 1920 p. 73. G. Lippold: *Antike Skulpturen der Glyptothek Ny Carlsberg* p. 16 and fig. 13. Hekler, *Arch. Jahrb.* 42, 1927 p. 74 and Beilage 8. G. Rodenwaldt: *Die Kunst der Antike* (1927) pl. 341. Fr. Poulsen, *Acta Arch.* III 1932 p. 231 seqq. Fr. Poulsen: *Græske Originalskulpt.* pl. 20. H. Speier, *Röm. Mitt.* 47, 1932 p. 46 and pl. 13,1. Ludwig Curtius: *Die antike Kunst II* p. 235 fig. 406. Picard: *Manuel Sculpture II* p. 2 note 1. Finch und Weber: *Beiträge* p. 123. Byvanck, *Bull. Ver.* XIX 1944 p. 19.

198. (I. N. 1515). *Attic tomb relief*. M.

H. 1.21, Br. 0.82. The upper part with the fronton missing, as also the noses of the figures. The relief is badly worn, especially the upper part of the standing girl, and the coloured earth covering the relief seems to have been applied in modern time. Acquired in 1896 in Athens.

The deceased woman is shown sitting on a Greek chair which has curved legs and back; she is wearing chiton, himation and sandals. Under her feet is a footstool. Before her stands a girl holding a necklace or flower chain (hypothymis) which she hesitatingly hands over to the sitting woman. The inclination of her head is beautiful and expressive, but there are badly proportioned details in the body, the bent left knee especially being quite wrong.

The relief belongs to the period just prior to the middle of the 4th cent. B. C. and comes nearest to the Mnesarete grave-stone at Munich and a fragmentary relief in the Cleveland museum on which, however, the distance between the figures and



the space above their heads are somewhat smaller (H. Diepolder: *Die attischen Grabreliefs* p. 32 and fig. 7 and pl. 27).

The hairdressing of the sitting woman is mainly the same as that of the Glyptotek head No. 246, but actually is not uncommon in classical art.

Billedtavler pl. XV. Reinach: *Rép. Rel.* II 1<sup>st</sup>5,1. A. Hekler, *Ausonia* V 1911 p. 1. seqq., pl. 1. Hans Diepolder l. c. A. Kaltenhäuser: *Handwerkliche Gestaltung im attischen Grabrelief* pp. 20 und 25.

199. (I. N. 1595). *Attic stele with curved fronton*. M.

H. 1.35. The acroterium-like fronton was originally decorated with paint. Acquired 1897 from Athens.

Seen in low relief is a long-bearded, sitting man in a himation, his left hand resting on a staff and his right held forward to a woman in a high-girdled chiton and himation. The turn of the folds still exhibits traces of the style of Pheidias, so that the relief doubtless belongs to the beginning of the 4th cent. B. C. Between the fronton and the picture space is the inscription:

ΣΩΜΑ ΜΕΝ ΕΝΤΟΣ ΓΗ ΚΑΤΕΧΕΙ ΤΗΝ ΣΩΦ  
ΡΟΣΥΝΗΝ ΔΕ ΧΡΥΣΑΝΘΗ ΤΗΝ ΣΗΝ Ο[Υ]  
ΚΑΤΕΚΡΥΨΕ ΤΑΦΟΣ

Transcribed, this funerary epigram reads:

σῶμα μὲν ἐντὸς γῆ κατέχει, τὴν σωφροσύνην δὲ,  
Χρυσάνθη, τὴν σὴν οὐ κατέκρυψε τάφος.

The earth encompasseth the body, but thy moderation, Chrysanthos, the tomb did not conceal.

The inscription and the seated posture both show that the stone was raised over the man (cf. No. 210 a). The thought contained in the epigram is varied in large numbers of tomb inscriptions, including the fictitious ones over Sappho and Solon (*Anthologia Palatina* VII 16 and 87).

Billedtavler pl. XV. Arndt-Amelung 3989 (Fr. Poulsen).

200. (I. N. 1195). *Fragment of an Attic tomb relief*. M.

H. 0.29. The woman's face badly damaged. Acquired 1894 via Rome.

A woman, sitting in a chair with a curved back, is raising something in her left hand, a jewel or the like which was rendered in colour, and with her right hand seems to be

extracting something from a casket which the child, a little girl, standing before her holds forward to her mistress. This is the same motive as in No. 201 a (cf. the gravestone of Hegeso, Diepolder: *Die attischen Grabreliefs* pl. 20).

No doubt this fragment is still 5th cent. B. C.

Billedtavler pl. XV.

201. (I. N. 461). *Upper part of Attic tomb relief*. M.

H. 0.425. The relief was acquired from the collection of Count Tyszkiewicz in 1888.

At the top the fronton with small acroteria. Below the relief between pilasters: a sitting woman in a chiton, raising a corner of her chiton to her cheek. In front of her the tern in a chiton with long sleeves, the usual garb of a slave-girl, and with her hair bound up (cecryphalos).

On the cornice the name of the deceased woman: Chairelea. Letters and figure style indicate the beginning of the 4th century.

Billedtavler pl. XV. N. C. G. 83 B.

201 a. (I. N. 2012). *Greek tomb relief with woman and slave-girl*. M.

H. 0.60. From Attica. The top of the stele, the face and hands of the principal figure and the lower face of the slave missing. Acquired 1905.

The deceased woman, clad in a short-sleeved chiton and wrapped in a himation, held in both hands a jewel which she took from the casket presented to her by the little slave-girl. The latter is in a peplos with a double overfall at the girdle. The style of the figures and the treatment of the drapery permit of a dating to about 350 B. C.

The motive is a familiar one on many other funerary reliefs (cf. Conze: *Attische Grabreliefs*, text II p. 188 No. 883 and pl. 167 No. 871 and 876. Kekule: *Die griechische Skulptur*<sup>3</sup> p. 187).

Billedtavler pl. XV. H. Diepolder: *Die attischen Grabreliefs* p. 41 seq. and pl. 36,1. Arndt-Amelung 3990 (Fr. Poulsen). H. K. Süsserott: *Griech. Plastik des 4. Jahrh. v. Chr.* p. 115. Riemann: *Kerameikos* II pp. 19, 32 and 84.

202. (I. N. 471). *Acroterium*. Limestone.

H. 0.46, Br. 0.51. Acquired in 1888 from the collection of Count Tyszkiewicz in Rome, but originating from Cyprus, as the material also shows.

Below two narrow fillets with cymation and meander ornament, both painted originally. Above them tendrills with three magnificent palmettes.

The palmette leaves do not describe a simple curve but have a slight turn in the opposite direction at the base. Despite its archaic type the decoration of the acroterium is therefore characteristic of the time after the middle of the 5th cent. and the forerunner of acroteria with "flame palmettes" (cf. Möbius: Ornamente griechischer Grabstelen pl. 1 b, and Jacobsthal: Ornamente griech. Vasen pl. 133 a. The earlier type without the S-curve in Möbius l. c. pl. 2 a and Jacobsthal o. c. pl. 139). The leaf end depending from the volutes is also of the Parthenon time (Möbius p. 11; Riezler: Weissgrundige attische Lekythen pl. 17).

This acroterium seems not to have come from a stele, but rather was part of an altar decoration (cf. Pauly-Wissowa I p. 1674. Daremberg-Saglio I 1 p. 35 fig. 67 and p. 351 fig. 422. Fr. Poulsen: Aus einer alten Etruskerstadt p. 23 fig. 37. Arch. Jahrb. VI 1891 pl. 1. Gräf-Langlotz: Vasen von der Akropolis II 1 pls. 11 and 20).

Billedtavler pl. XV. N. C. G. 46 A. Fra Ny Carlsberg Glyptoteks Samlinger II 1922 p. 110 fig. 22. Möbius l. c. p. 11.

203. (I. N. 1409). *Top of an Attic stele*. M.

H. 0.46. Acquired in 1895 in Athens.

Above, an acroterium with anthemiae and acanthus. Below, the commencement of a flat picture space.

Between them the inscription:

ΚΑΛΛΙΠΠΗ ΙΕΡΩΝΥΜΟ ΞΥΠΕΤΑΙΟΝΟΣ  
ΠΥΘΙΛΛΑ ΚΑΛΛΙΓΕΝΟΣ ΦΥΛΑΣΙΟ

(Calippe, daughter of Hieronymus of the Demos Xypete, and Pythilla, Calligenes' daughter of the Demos Phyle).

On the relief the two women were rendered as in No. 219. The top of the head of one is visible in the picture space.

The forms of the acanthus and anthemiae on the acroterium permit of a dating to 360-350 B. C. Cf. Möbius: Ornamente der griech. Grabstelen p. 35 and pl. 21 a.

Billedtavler pl. XV. Fra Ny Carlsberg Glyptoteks Samlinger II 1922 p. 111 fig. 23. Arndt-Amelung 3891 (Fr. Poulsen). Möbius o. c. p. 31.

204. (I. N. 1654). *Top of an Attic stele*. M.

H. 0.57. Acquired in 1898 in Athens.

Above, an acroterium ornamented as in No. 203. Below the inscription:

ΝΙΚΟΣΤΡΑΤΟΣ ΑΡΧΩΝΙΑΟΥ  
ΑΛΩΠΕΚΗ  
ΠΥΘΕΑΣ ΑΡΧΩΝΙΑΟΥ ΑΛΩΠΕ

(Archonides' sons Nicostratus and Pytheas of the Demos Alopeke).

The inscription shows that the tomb and the gravestone were put up over two brothers.

Tall, narrow stelae decorated with an acroterium were either the sole decoration of the grave, standing on a high foundation of several steps (cf. W. Riezler: Weissgrundige attische Lekythen pl. 16) or were employed for embellishing the front of the grave lay-out, usually having nothing but the inscription. The original decoration consisted of spirals and palmettes (cf. L. Curtius: Das griechische Grabrelief pl. 2); soon, however, the acanthus leaves forced their way in as an echo of the plants placed on the grave itself, the acanthus being an important component of these (cf. A. Brückner: Der Friedhof am Eridanos p. 67 and figs. 29, 30-34, 43, 66 and 68. Homolle, Rev. Arch. 1917, V, pp. 1-71. Kekulé: Griech. Skulptur<sup>3</sup> p. 176, one of the earliest specimens).

The workmanship rather recalls the acroterium on the stele, Möbius: Ornamente der griech. Grabstelen p. 25, pl. 21 a, whereas the actual scheme of the acroterium decoration resembles Möbius o. c. pl. 18 b.

The period is the same as that of No. 203, the second quarter of the 4th cent. B. C.

Billedtavler pl. XV. Fra Ny Carlsberg Glyptotekets Samlinger II 1922 p. 111 fig. 24. Möbius l. c., p. 35.

205. (I. N. 1527). *Upper part of Attic tomb relief*. M.

H. 0.55. The naiscus (the picture space) below, except the pilaster capitals and the charming head of the girl with braids round her head, restored in plaster.

On the cornice the inscription:

ΚΑΛΛΙΣΤΟΜΑΧΗ ΧΑΙΡΕΦΩΝΤΟΣ  
(Callistomache, Chairephon's daughter)

Above is a cyma with five frontal tiles, and to finish it off an acroterium carved along the outlines of the figures and ornamented with three beings: two kneeling mourning women and, in the centre, a mourning siren. While wailing they all strike their breast and head; the kneeling women have bared one breast.

Mourning sirens on the acroteria of stelae are not rare in Attica even from the beginning of the 4th century (cf. H. Diepolder: *Die attischen Grabreliefs* p. 30. Kekulé: *Griechische Skulptur*<sup>3</sup> p. 187. Conze: *Attische Grabreliefs* pl. 168, 898 with a composition similar to ours. *Encyclopédie phot. de l'Art*, Musée du Louvre III, 6, 185, D. Collignon: *Statues funéraires* p. 221 seqq.).

Sometimes the sirens were represented as playing on zithers or flutes (Conze l.c. pl. 35 and A. Brückner: *Der Friedhof am Eridanos* p. 61 seq. figs. 35-36). In No. 4 a the Glyptotek possesses the earliest known siren-musician in marble.

The relief belongs to the middle of the 4th cent. B. C. For the beautiful plaiting around the head see *Arch. Jahrb.* 47, 1932 p. 273 with note 1.

Billedtavler pl. XV. Conze: *Attische Grabreliefs* pl. 353 No. 1666 a. Weicker: *Der Seelenvogel* p. 173, 13. *Fra Ny Carlsberg Glyptoteks Samlinger* II 1922 p. 100 fig. 11. Fr. Poulsen: *Græske Originalskulpt.* pl. 25 b. Arndt-Amelung 3992 (Fr. Poulsen). Riemann: *Kerameikos* II p. 102. Cf. the grave siren from Cera-meicus, *Arch. Anz.* 57, 1942 p. 256, figs. 31-33. H. K. Süsserott: *Griech. Plastik des 4. Jahrh.* p. 176 note 175.

206. (I. N. 1508). *Fragment of a Greek tomb relief with a battling warrior.* M.

H. 1.46; greatest Br. 0.56. Acquired 1896.

A powerfully built warrior, whose arms and legs are missing and who is wearing a Corinthian visored helmet with a plume, armour with shoulder-pieces and two rows of metal plates along the lower edge, and a chiton, is taking a vigorous step to the right with lowered head. Below and at his left shoulder are the remains of a flowing mantle and the edge of a shield. The right arm was raised to fling a spear or wield a sword against a fallen antagonist, who must have lain at his feet. The movement in the chiton folds disclose the violence of the attack.

We must imagine the entire relief reconstructed with pilasters and fronton (cf. L. Curtius: *Das griechische Grabrelief* pls. 11 and 13. Conze: *Attische Grabreliefs* Nos. 1158 and 1151). The attitude of the warrior can be visualized through two warrior figures on the frieze of the Mausoleum (*Arch. Jahrb.* XXIV 1909 p. 171, Beilage I 1006, 19 and 1016, 25. Cf. Studniczka: *Griechische Kunst an Kriegergräbern* p. 20 fig. 5). The composition with an advancing victor and a fallen vanquished goes back to the pedimental groups of archaic art.

It is a common feature in Greek art of the end of the 5th cent. and in the 4th cent. B. C. that all the anatomical details of the nude body are reproduced in the armour. The warrior's face is strongly idealized and of a type referable to the 4th cent. B. C., and it recalls a head of Zeus in Boston (Br. Br. 572-73. And see the fine man's head on a grave relief in the Metropolitan Museum in New York, Gisela M. Richter: *Handbook*, 1930, p. 257 fig. 180. Diepolder: *Die attischen Grabreliefs* pl. 30). For the rest, the composition and the form rendering are mostly reminiscent of the reliefs from the Mausoleum at Halicarnassus, so that the monument must have been set up shortly before 350 B. C.

This gravestone pictures a warrior slain in battle, and its atmosphere may be expressed through the medium of a tomb inscription from Athens: "Ares loved the brave, and the Glorious One took them into his embrace, and the youthful surrendered not to old age to lay waste; among them was also Glauciades, who smote the enemies from the Fatherland and himself descended into the Chamber of Persephone which encompasses all." See also the tomb inscription, Hiller v. Gaertringen: *Historische Epigramme* No. 91.

Billedtavler pl. XV. Arndt-Amelung, text of 695-7. S. Reinach: *Rép. Rel.* II 185, 3. Hekler, *Ausonia* V 1911 p. 7 seqq. and pl. II. *Amer. Journ. of Arch.* XVI 1912 p. 574 fig. 3. Studniczka: *Griechische Kunst an Kriegergräbern* p. 20 seq. and pl. 29. *Fra Ny Carlsberg Glyptoteks Samlinger* II 1922 p. 105 fig. 16. G. Lippold: *Antike Skulpturen der Glyptothek Ny Carlsberg* p. 15 and fig. 11. Br. Br. 733. Fr. Poulsen: *Græske Originalskulpt.* pl. 29. Marg. Bieber, text of Arndt-Amelung 4735-37.

- 206 a. (I. N. 2561). *Fragment of an Attic tomb relief.* M.  
H. 0.97. Acquired 1910.

The fragment came from Menidi, the ancient Acharnai,



and represents a man in chiton and chlamys (cloak), in his left hand holding a throwing club, lagobolon, against his shoulder. The curved lagobolon was an implement used not only by hunters for catching hares, but also by shepherds and farmers for gathering and driving their cattle. Our relief represents a long-bearded Attic peasant, one of the "old, bitter, Acharnians, hard as wood" who opposed a peace with Sparta because *their* vines had been cut down, *their* fields laid waste (Aristophanes' *The Acharnians*, v. 180).

The Acharnians put up 3000 hoplites (heavily armed) for the army of Athens and were a dangerous element of the population when they became displeased with the defence, as in the Peloponnesian war (Thucydides II 20-21).

The type, especially the treatment of the eyes, indicates the time of Pheidias.

No doubt the figure was originally placed opposite a seated woman and united with her by a handclasp.

Tillæg til Billedtavler pl. III. Milchhoefer, Athen. Mitt. 1888 p. 338 No. 504. Conze: Attische Grabreliefs III pl. 271 No. 1255. Fr. Poulsen, Arch. Anz. 1913 p. 55 fig. 2 and p. 57. Fra Ny Carlsberg Glyptoteks Samlinger II 1922 p. 99 fig. 10. G. Lippold: Antike Skulpturen der Glyptothek Ny Carlsberg p. 15 and fig. 10.

207. (I. N. 1695). *Attic tomb relief*. M.

H. 1.04. The antecapital on the left and the left corner of the fronton broken off, as also the noses of the figures and the right thumb of the standing man. The surface is slightly polished except the man's shoulder and upper arm. The relief came from Menidi in Attica as did No. 206 and was acquired in Munich in 1899.

It is a sepulchral relief of the "chapel type", framed by antae and topped with a fronton with originally three acroteria. The form dates back to the 5th cent. B. C. (Diepolder: Die attischen Grabreliefs p. 25 and pl. 17), but the Glyptotek's relief is undoubtedly from the beginning of the 4th cent. The chair and footstool and the sitting figure, however, are still quietly parallel with the picture surface, and there is a certain vigorous atmosphere of wholeness in figures and garments (see the tomb relief in Berlin, about 370 B. C., Curtius: Das griechische Grabrelief pl. 10). The further development at the middle of the 4th cent. is visualized in No. 219 a.

On a Greek chair with curved back and legs and with a rug over the seat sits a woman with half-long hair and a full neck, clad in peplos and himation, clasping with her right hand that of a beardless young man and gesticulating animatedly with her left. The man is wearing only a himation. Both are wearing shoes, the details of which originally were painted.

One thinks first of a man and wife, but the man is evidently an ephebe, and the woman does not seem quite young, so the inference is that they are mother and son. The mother was the first to die, and she is speaking earnestly to her surviving offspring.

The workmanship is beautiful, and the style, particularly the rendering of the eyes, is already reminiscent of Praxiteles. The names are to be read on the cornice. Her name was Sostrate, his Euxenides.

Billedtavler pl. XV. Helbing sale 1st-2nd May 1899, Cat. No. 315. Fra Ny Carlsberg Glyptoteks Samlinger II 1922 p. 101 fig. 13. Fr. Poulsen: Græske Originalskulpt. pl. 26. Arndt-Amelung 3993 (Fr. Poulsen).

208. (I. N. 1733). *Fragment of an Attic tomb relief*. M.

H. 0.51. Acquired 1899 via Munich.

On a diphrus (chair without back and arms) sits a young woman in a chiton and with her himation pulled up over her head; no doubt she was holding her hand out to a figure before her. Behind her stands a girl in a chiton with a deep overfall, lifting a corner of her garment towards her cheek and eye, a common gesture of sorrow on these reliefs. Style and time as No. 207.

Billedtavler pl. XVI.

209. (I. N. 1874). *Upper part of Attic gravestone*. M.

H. 0.57. Acquired 1902 via Munich.

In the middle of the fronton a siren (see No. 205), flanked by two birds looking back (for this motive see Conze: Attische Grabreliefs pls. 167, 876 and 259, 1203).

In the picture-space with its pilaster ornaments are the upper part of a sitting woman and the head of a bearded man. For the composition cf. No. 198.

On the cornice we read:

**ΦΙΛΑΚΩ ΚΥΡΗΝΑΙΑ**

Philaco of Cyrene is the woman's name, and the stone was erected to her. The man is included in the picture but is unnamed (see the reverse in Nos. 199 and 210 a, where the man is sitting and is named alone in the inscription).

Billedtavler pl. XVI. Arndt-Amelung 3994 (Fr. Poulsen). Riemann: Kerameikos II p. 13.

210. (I. N. 1865). *Attic stele*. M.

H. 0.55. Stele with a high, curved fronton (cf. No. 199). Acquired 1902 via Munich.

Inscription: **ΜΑΝΙΣ ΠΛΑΘΑΝΗ**. Neither name is unusual.

In the sunken, low relief is a woman, clad in chiton and himation, sitting in a curved Greek chair with a footstool under her feet and clasping hands with a bearded man in a himation standing before her. The man, whose name is Manis, is standing cross-legged leaning on a staff which was painted in. The name of the woman is Plathane.

It is a crude, inferior work of the beginning of the 4th cent. A very outstanding feature is the crookedness of the picture space.

Billedtavler pl. XVI. Bürchner, Oest. Jahresh. V, 1902, Beiblatt p. 137, fig. 29.

210 a. (I. N. 2460). *Greek stele with fronton*. M.

H. 0.89, the relief itself 0.20 × 0.27. Bad execution and in a poor state of preservation. The surface covered with calcareous sinter. Acquired in 1909 from the dealer Lembessis, Athens.

A sitting, elderly man in a himation shaking hands with a woman standing before him, wrapped in her himation. 4th cent. B. C.

The fact that the stone was raised to the man is shown, apart from his dominating position in the picture, by the inscription, which mentions only his name and not that of his wife.

**ΦΑΙΝΕΑΣ ΔΩΡΚΩΝΟΣ  
ΚΟΡΙΝΘΙΟΣ**

(Phaineas of Corinth, son of Dorcon)

Tillæg til Billedtavler pl. III.

211. (I. N. 1958). *Female head from a tomb relief*. M.

H. 0.24, from chin to crown 0.18. Nose and chin-tip missing. Acquired in 1902 via Munich.

The hair recalls that of the sitting woman on No. 227 a.

The style, especially the modelling of the eyes, indicates the 4th cent. B. C.

Billedtavler pl. XVI.

212. (I. N. 1957). *Fragment of an Attic tomb relief with the upper part of an old, long-bearded man*. Pentelic marble.

H. 0.51. The nose broken off. The upper edge of the relief preserved. Acquired as No. 211.

The man is represented with naked chest and a himation over his left shoulder, towards which the head is turned. The hair includes frontal curls and conceals the upper part of the ears. The forehead is high with two horizontal wrinkles, and there are wrinkles across the root of the nose. Well-marked brow ridges. The deep lines under the eyes, the prominent cheek bones and the hollow cheeks with sharp furrows from the wings of the nose downwards put age into the face. All the same, the expression is powerful and the head is more typical than individual.

This is a head contemporaneous with and related to the portrait of Plato (No. 415 b), i.e. from the middle of the 4th cent. B. C. The curling and division of the beard recall the portrait of Sophocles in the Lateran, the oblique recession of the beard under the chin that of Antisthenes (No. 419).

Billedtavler pl. XVI. Lippold: Vatik. Katalog III, I, p. 74. V. H. Poulsen, Acta Arch. XIV 1943 p. 68. Cf. other fragments of bearded men from tomb reliefs, Mercklin, Antike Plastik W. Amelung gewidmet p. 137 seqq. and Hekler: Skulpturen in Budapest Nos. 22 and 25.

213. (I. N. 1873). *Man's head from an Attic tomb relief*. M.

H. 0.34. The nose new in plaster. Acquired 1902 via Munich.

The asymmetry of the face and the cursory modelling of the right side shows that the head is to be seen in left profile.

The head belongs to the period shortly after 350 B. C. and may be compared with a tomb-relief head at Philadelphia (Mercklin in Antike Plastik W. Amelung gewidmet p. 145 fig. 6).

Billedtavler pl. XVI. Arndt-Amelung 3995-96 (Fr. Poulsen).

214. (I. N. 1816). *Fragment of a head from an Attic tomb relief*. Pentelic marble.

H. 0.28. The nose destroyed, the edge of the hair badly damaged. Acquired in 1901 from Rome.

The summary execution of the back of the head indicates that the head was placed almost en face or close to the side-pilaster of the relief.

The short, freely-rendered hair, the close-clipped beard and the rendering of the sharp, pathetic face: the forehead with its deep transversal lines, the powerful brow ridges and the strongly emphasized cheek bones suggest the end of the 4th cent. B. C., the time of Aristoteles (see No. 415 a and the contemporary 425).

It is an expressive portrait of an elderly man with a stern look.

Billedtavler pl. XVI. Arndt-Amelung 3997 (Fr. Poulsen). Collections II, 1938 p. 11 fig. 8. Cf. an Attic tomb-relief head related to the portrait of Theophrastus, Hekler, *Archaeologiai Ertesitö* 48, 1935, p. 179 fig. 133 and p. 191, and another short-bearded and pathetic head fragment from Marbury Hall now in Oxford, Sotheby. Cat. of Sale 27th July 1933. No. 113, pl. 11; Ashmolean Museum, Report of the Visitors, 1933 pl. 3.

215. (I. N. 469). *Female head from an Attic tomb relief*. M.

H. 0.24. The nose tip broken off. From Athens.

The woman, the back of her head covered by her himation, is leaning against the relief pilaster and looking upwards, so that she was represented as sitting. 4th cent. B. C.

Billedtavler pl. XVI.

216. (I. N. 470). *Female head, fragment of an Attic tomb relief*. M.

H. 0.20. The nose tip broken off. From Athens.

The head touches the cornice, on which are the letters: *Αω*. It thus belongs to a standing woman. 4th cent. B. C.

Billedtavler pl. XVI.

- 216 a. (I. N. 2587). *Female head, fragment of an Attic tomb relief*. M.

H. 0.23. Part of the nose tip and the upper lip broken off. Found at Peiraeus. Acquired in 1911 via Rome.

This contemplative female head, the back of which is joined to the background, has its hair in the so-called

"melon" style, crossed on the crown by an encircling braid. See No. 205 with reference to Arch. Jahrb. 47, 1932, p. 273 with note 1. 4th cent. B. C.

Tillæg til Billedtavler pl. III.

- 216 b. (I. N. 2554). *Female head from an Attic tomb relief*. M.

H. 0.26. The nose bruised. Acquired in 1910 via Rome. Found at Peiraeus.

The head is almost Praxitelean in type. It was originally applied to an Attic tomb relief. Cf. the head in Berlin, Blümel: Katalog Berlin III p. 39 (K 43) and pl. 51.

Tillæg til Billedtavler pl. III.

217. (I. N. 1408). *Female head from an Attic tomb relief*. M.

H. 0.30. The nose broken off and the hair badly damaged. Purchased in 1895 by Carl Jacobsen in Athens.

The himation is drawn up over the back of the head as on No. 215.

Despite the partial destruction of the surface this female head is very beautiful and provides an excellent impression of the good Greek craftsmanship which almost imperceptibly merges into fine art. 4th cent. B. C.

Billedtavler pl. XVI.

218. (I. N. 1528). *Male head from an Attic tomb relief*. M.

H. 0.26. The nose new in plaster. Acquired in 1896 in Athens.

The support at the back shows that the head was to be seen in left profile.

The type indicates about 330 B. C.

Billedtavler pl. XVI. Arndt-Amelung 3995-96 (Fr. Poulsen).

219. (I. N. 514). *Greek gravestone*. M.

H. 1.42. The noses, the seated woman's garment over her breast, part of the right pilaster and the right lower corner as well as the chair leg all restored in plaster. Acquired from the Naue collection at Munich.

Fronton with acroteria. On its lower edge and on the cornice below the inscription:

ΗΑΕΙΑ ΑΥΣΙΚΑΗΟΥΣ ΘΥΓΑΤΗΡ ΑΘΝΟΝΕΩΣ  
ΦΑΝΥΑΛΑ ΑΡΙΣΤΟΔΕΙΛΟΥ ΑΘΜΟΝΕΩΣ

There are some orthographic errors in it: in the top line



Αυσικλήους for Αυσικλοῦς, Ἀθμόνεως for Ἀθμόνεως in the bottom line Ἀριστοκλείδου for Ἀριστοκλείδου.

This gravestone was put up over two women, Hedeia the daughter of Lysicles, and Phanylla, the wife or daughter of Aristocleides, both of the Demos Athmonia or Athmonon in Attica, the actual village of Marusi on the Cephisia road northeast of Athens. In an Attic inscription of 334/333 B. C. mention is made of a Lysicles, son of Lysippus, of the Demos Athmonia, i.e. a man of the same name as Hedeia's father, but not at all necessarily the same man (cf. Dittenberger: Sylloge 530,16).

Hedeia—an uncommon feminine name, by the way—is uppermost and therefore doubtless that of the principal person, the seated woman, whereas Phanylla is the standing girl. On the other hand, the placing of the names in relation to the heads of the persons may mean the opposite, Hedeia, described merely as daughter, being the younger—the one standing.

The sitting woman is in a sleeved chiton and a himation which is pulled up over her head, and her hair is dressed in a bow, a style that first appears in the 4th cent. B. C. Formally the figure is related to "The Goddess on the Goose" in Boston (Br. Br. 577) and other Attic works of the first half of the 4th cent. B. C. The standing woman's lively gesticulation with her left hand recalls the female figure on the tomb relief No. 207. The execution is poor.

Billedtavler pl. XVI. N. C. G. 83 A. Furtwängler: Meisterwerke p. 665 note 1. S. Reinach: Rép. Rel. II 185,2. Hekler, Ausonia V 1911 p. 4 fig. 1.

219 a. (I. N. 2558). *Attic tomb relief with fronton. M.*

H. 1.59. Well preserved except for some injuries, especially to the fronton, the lower face and nose of the sitting woman, parts of the relief below and the arms of the principal persons. Acquired in 1910 from Athens.

On a diphrus (chair without a back) with a loose cushion sits a woman in chiton and himation, her feet on a footstool, giving her hand to a standing, bearded man; in the background the short-haired tern with the jewel-casket. Her presence indicates that it is her mistress who is being honoured, because she is the first of the spouses to die. This is confirmed by the inscription on the cornice, in which the

woman's name occupies the principal place:

*TIMARIETH ΠΟΣΕΙΔΩΡΟΥ* (Timariste, daughter of Poseidorus). The man's name is on the right and in smaller letters:

*ΣΩΚΡΑΤΗΣ ΑΒΡΩΝΟΣ ΑΛΑΙΕΥΣ*

(Socrates, son of Habron, of the Demos Alai).

Up in the fronton a relative who died later and was buried in the same grave had his name chiselled; his own name is smashed off, but the names of his father and the Demos are preserved: *ΝΑΥΣΙΣΤΡΑΤΟΥ ΑΛΑΙΕΥΣ*

(..... son of Nausistratus, of the Demos Alai).

The names: Poseidorus (Poseidon's gift) and Nausistratos (Shipwarrior) suggest an old seafaring family. The Demos (parish) Alai or Halai was indeed at the coast, on the Saronic Gulf, near Cape Zoster, the southern spur of the Hymettus chain extending into the sea. Socrates, the son of Habron of the Demos Alai, is mentioned in an inscription of about 350 B. C. as Prytan. The composition of the relief with the figures, chair and footstool "über Eck" is also typical of the middle of the 4th cent. B. C. (cf. the earlier style phase in No. 207). Thus the man's head also resembles a bearded head from the Mausoleum at Halicarnassus which actually belongs to the middle of the 4th cent. (Collignon: *Sculpture grecque* II p. 334 fig. 169). A tomb relief resembling ours most, but smaller and inferior, is in the museum at Peiraieus (*Εφημ. ἀρχ.* 1910 p. 76 No. 5).

As to the name Socrates, see I. G. II 870 and Kirchner: *Prosographia Attica* II p. 283 No. 13098.

Tillæg til Billedtavler pl. III. Fr. Poulsen, *Arch. Anz.* 1913 p. 55. Fra Ny Carlsberg Glyptoteks Samlinger II 1922 p. 103 fig. 15. G. Lippold: *Antike Skulpturen der Glyptothek Ny Carlsberg* p. 15 seq. and fig. 12.

220. (I. N. 468). *Female head from a Greek tomb relief. M.*

H. 0.22. Nose, mouth and chin and a small area of the right cheek new in plaster. Acquired in 1890 in Rome.

The head came from a relief, and the very irregular hole in the hair fillet seems to be from a casting hole; it must have contained a peg for further security. The lobe of the ear is pierced for an ornament. The marble is Parian, and the head is undoubtedly an original Greek work of the close of the 5th cent.

The provenance is variously stated as being Tivoli and Tarentum. The latter is undoubtedly the more correct, as the style agrees well with that of Tarentine terracottas of the 5th cent. B. C. (cf. Münchener Jahrb. der bild. Kunst, N. F. VI 1929 p. 87 figs. 9-10; A. Levi: Le Terracotte del Museo Naz. di Napoli p. 43 fig. 44; Quagliati: Il Museo Naz. di Taranto p. 47 below).

Billedtavler pl. XVI. N. C. G. 70.

221. (I. N. 466). *Lekythos*. Tomb vase. M.

H. 1.05. The foot and part of the basin-shaped mouth restored in marble. Acquired in Athens.

The relief shows the deceased, a young warrior, clasping his father's hand in farewell. He is wearing a helmet, chiton, cuirass and mantle over his shoulder, and greaves and sandals. In his left hand no doubt he once held a lance, which would be painted in. The father is wearing a himation like the sorrowing old man behind him, who has the same name as the warrior: Cleochares, and was doubtless his grandfather. Behind the warrior stands his armour-bearer in an exomis, carrying shield and sword.

This lekythos seems to belong to the close of the 5th or the beginning of the 4th cent. B. C.

Billedtavler pl. XVI. Conze: Attische Grabreliefs II p. 229 No. 1063 and pl. CCXVII. N. C. G. 80 (where it is stated incorrectly that the word *Λεοχάρης* is to be seen above the warrior). On funerary lekythoi see Michon's paper in Mon. Piot XII 1905 p. 190 seqq. Formerly they passed under the name of: Vases from Marathon, because the finding place had been wrongly recorded.

221 a. (I. N. 2785). *Attic tomb lekythos*. M.

H. 0.97. The foot new in limestone, the neck in plaster. H. of the antique part 0.55. Acquired in 1929 in Paris.

On the left on a chair with curved legs and back is a woman in chiton and himation; before her the tern with the jewel-casket and clad in a peplos. Above the woman's head the inscription: *Ἑλική* (Helike). Fairly good work, about 375 B. C.

2. Tillæg til Billedtavler pl. V, Fr. Poulsen, Acta Arch. V 1934 p. 58 seq. H. K. Süsserott: Griech. Plastik des 4. Jahrh. p. 103 note 61.

221 b. (I. N. 2786). *Tomb lekythos*. M.

H. 1.00, of the preserved part 0.63, of the picture area up to the upper part of the inscription 0.20. The foot new in limestone, the neck partly in plaster. Acquired in 1929 from Paris. Found in Athens.

In the picture area on the left are a horse and a bearded man who is wearing a chlamys and a rider's cloak fastened at the right shoulder; his left hand is covered by the cloak but seems to be holding the reins.

With his right hand he is united by a handclasp with another full-bearded man in a himation which leaves his upper body partly naked. Above the man on the left, the deceased, we read: *ΜΕΝΥΛΛΟΣ ΑΛΑΙΕΥΣ* (Menyllus of the Demos Alai); above the man on the right: *ΑΣΤΥΦΙΛΟΣ ΑΛΑΙΕΥΣ* (Astypphilus of the Demos Alai). The latter is the father. The son, Menyllus, the son of Astypphilus of Alai parish (cf. No. 219 a) is known from an Attic votive inscription of about the middle of the 4th cent. B. C. (Kirchner: Prosopographica Attica II p. 78 No. 10062). It is more significant that two other funerary lekythoi of the same size, with the same figures and the same names, were found at Ceramicus—Athens cemetery near the potters' field—and must have adorned the same tomb as ours; they are in the Athens National Museum (*Δελτιον* XI, 1927—28, *Παράρτημα* p. 45 seq. Nos. 168 and 170, fig. 3). It is not uncommon for the same family members to be found on several tomb reliefs, but the reliefs are never so faithfully traced as in this case (Athen. Mitt. 51, 1926, pp. 57-64. L. Curtius, Jahrbuch der preuss. Kunstsammlungen 61, 1940 p. 66 with note 1).

2. Tillæg til Billedtavler pl. V. Fr. Poulsen, Acta Arch. V 1934 p. 60 seqq.

222. (I. N. 467). *Tomb lekythos*. M.

H. 0.98, the antique part 0.52. The neck and foot renewed in marble. The vase is from Athens and came with Lord Elgin to England, where it was incorporated in the collection of the architect Atkinson in London like No. 194.

A bearded, seated man in a himation with his left hand once resting on an originally painted-in staff and his right hand clasping that of a standing woman wearing chiton and himation. Above the man we read

*ΙΠΠΟΚΡΑΤΗΣ* (Hippocrates, son of Lycius).

*ΛΥΚΙΟ*

Above the woman:

*ΕΥΚΟΛΙΝΗ ΕΥΠΟΛΕΜΟ* (Eucoline, daughter of Eupolemus).

*ΓΛΑΥΚΙΣ*

The last name, Glaucis, doubtless is that of a woman of

the family buried in the same grave but not shown in the relief.

Style and inscription indicate the beginning of the 4th cent. B. C.

Billedtavler pl. XVI. N. C. G. 81. Conze: Attische Grabreliefs II text p. 141 No. 663. Journ. Hell. Stud. VI 1885 p. 42.

222 a. (I. N. 2788). *Tomb lekythos*. M.

H. 1.28, of the antique part 0.69, of the picture area up to the upper edge of the inscription 0.305. The foot new in limestone, the neck in plaster. The surface much weathered. Acquired in 1929 from Paris. Found in Athens.

In the centre a sitting woman in chiton and himation covering the shoulders and lap and falling in a broad fold from the seat of the chair. She is clasping hands with a long-bearded man standing before her in a himation and with his upper part naked. Behind her back is another long-bearded man leaning forward with folded arms on a stick originally painted in, and wrapped in his himation. Above his head the inscription: *ΑΡΙΣΤΟΚΛΕΗΣ* (*Αριστοκλῆς*), above the woman's *ΚΑΛΛΙΚΗ*, probably *Καλλιόχη*; and above the man on the left *Ἀριστόλλος*. The old man (the father) is perhaps the same Aristocles who is mentioned as president of a prytany in an inscription dated to a little before 376 B. C. (Kirchner: Prosopographia Attica I p. 128 No. 1850).

2. Tillæg til Billedtavler pl. V. Fr. Poulsen, Acta Arch. V. 1934 p. 60. There the name above the man on the left is read incorrectly.

223. (I. N. 1270). *Tomb lekythos*. M.

H. 1.19, the antique part 0.71. The foot and most of the neck new in marble. Bought in 1895 in Athens.

On the right a bearded man in a himation, his left hand pressed to his side and his right clasping that of a woman wearing chiton and himation and with a fillet in her hair. Behind her is a bearded man in a himation who originally rested both arms on a painted-in stick.

The picture area is sunken as if a painting were let into the surface. This is the original arrangement of funerary lekythoi and reveals their relationship with the painted lekythoi of clay. Later the metal vessel with chased relief be-

came the model for the decoration of these vases. 4th cent. B. C.

Billedtavler pl. XVI.

224. (I. N. 1407). *Fragment of a tomb lekythos*. M.

H. 0.27, with the plaster restoration below 0.30. Bought in 1895 in Athens.

Seated, bearded man with his left hand resting on a stick and clasping hands with a woman, presumably his wife, standing before him. On the right a girl mourning, no doubt their daughter. 4th cent. B. C.

Billedtavler pl. XVI.

225. (I. N. 1636). *Tomb lekythos*. M.

H. 1.62 with the parts restored in plaster: the foot and half of the neck. Acquired in 1898 from Athens.

An elderly, bearded, himation-clad man is standing cross-legged leaning on a staff which was only painted in, and clasping hands with a sitting woman in chiton and himation, presumably his wife. Behind her chair in the same dress stands a girl, quite likely the daughter. The father's name is Antiphanes, the mother's Oinamoë and the daughter's Demostrata. 4th cent. B. C.

Billedtavler pl. XVI.

226. (I. N. 1778). *Tomb lekythos*. M.

H. 1.65 with the parts restored in plaster: foot and neck. The surface in much worn, so that some inscriptions are illegible. The name of the principal person, Euphemus, alone is certain. Acquired in 1900 from Athens.

The central figure is a young warrior in chiton, harness with metal plates and a cloak; he is holding his sword by the scabbard in his left hand, his right clasping that of his father, behind whose back the mother stands in a mourning pose with a corner of her himation raised to her cheek. Behind the warrior stands the little armour-bearer wearing an exomis and carrying his shield and helmet. This helmet with the remarkably tall, curved crest was originally Persian and is therefore to be seen again on the famous Alexander sarcophagus in Constantinople, but familiar too from some Attic gravestones (cf. Arndt-Amelung 695 seqq. and text of



677-8. Br. Schröder in Arch. Jahrb. XXVII 1912 p. 343 and Beilage 10,1-3).

The vase was certainly set up over a fallen warrior like the relief No. 206. Second half of 4th cent. B. C.

Billedtavler pl. XVI.

226 a. (I. N. 2564). *Tomb lekythos*. M.

H. of the preserved part 1.05, with the parts restored in plaster: neck and foot, 1.98. Acquired in 1910 via Paris.

The relief is crude in execution but of much interest as regards its context. A woman dressed in chiton and himation is sitting on an upholstered couch and falling weakly backwards. Another woman is supporting her back and holding her left hand, while a little slave girl on the left, recognizable by her short hair and long-sleeved garment, has seized her right hand and raised it, crying miserably and hiding her face in her sleeve. The motive: the swooning woman, appears in a corresponding rendering on a fine lekythos in the Louvre and in slight variations on a small group of stelae and lekythoi (twelve in all) and is doubtless correctly interpreted as representing a woman in labour. The whole group are considered to be grave monuments erected over women who died in childbirth, an interpretation that is confirmed by a painted stele from Pagasai in Thessaly, on which the whole confinement room is shown (cf. E. Michon, Mon. Piot XII 1905 p. 190 seqq. and pl. XIII. Conze: Attische Grabreliefs pls. LXXIV 308, LXXV 309 and text p. 70. *Ἐφημ. ἀρχ.* 1908 pl. I).

The shoulder and belly of the vase below the picture area were both richly painted originally and the white slip is still visible. In point of style the relief is related to the bas-relief from Mantinea and to the large and the small Herculanenses (see Nos. 310 and 311) and probably belongs to the period around 340-330 B. C.

Tillæg til Billedtavler pl. IV. Fr. Poulsen, Arch. Anz. 1913 p. 58. Fra Ny Carlsberg Glyptoteks Samlinger II 1922 p. 109 fig. 21. H. Riemann: Kerameikos II, p. 27, where the entire group is again discussed.

227. (I. N. 1406). *Lutrophorus*. Funerary vase. M.

H. 1.00 with the parts restored in plaster: the foot and the disc-shaped rim. Greatest width 0.36. The surface somewhat weathered. Acquired in 1895 in Athens.

This beautiful marble vase belongs to the group which the Greeks called lutrophoroi, literally bath-water carriers, but the expression was used particularly of the vases in which water for the bridal ablutions was brought. In ancient Hellas both bride and bridegroom bathed in water taken from a special spring or stream; in Athens it was the Callirrhoe, in Thebes the Ismenus, in Troy the Scamander river. If a man or a woman died unmarried, they would be given the love service after death which they had not attained to in life; the lutrophorus was therefore brought with the sacred water for washing the body and, in conjunction with the ceremony, a vase of the same shape placed on the grave. This lutrophorus was actually a sign that the interred person had died unmarried (Demosthenes, contra Leocharem 18 and 30. Summarizing and with modern parallels, I. C. Lawson: Modern Greek Folklore p. 555 seq. See also H. Kenner, Oest. Jahresh. XXIX 1935 p. 147 seqq.).

Thus the young man pictured in the relief died unmarried (see No. 227 a). Above his head is the inscription:

ΔΗΜΗΤΡΙΟΣ ΛΥΣΑΝΙΟΥ ΔΑΜΠΤΡΕΥΣ

(Demetrius, son of Lysanias, of the Demos Lamptrai).

There are ample traces of the black paint used for lining in the letters. Originally all Greek inscriptions were coloured and thus more legible than they are now.

The young man is nude and holding the strigilis in his right hand. The scene then is a palaestra, and in front of him stands a little slave boy with his folded himation over his shoulder, presenting an unguent bottle (aryballos) to him. Slave boys, *παιδάκια*, often appear on Attic stelae; naturally enough the Greeks characterized a really poor man by the word *ἀντολήκυνθος*, i. e. one who carries his own lecythos.

The handle on the left is terminated with a stylized duck's head. For this cf. H. Riemann: Kerameikos II p. 18.

Billedtavler pl. XVI. Fra Ny Carlsberg Glyptoteks Samlinger II 1922 p. 100 fig. 12. Riemann: Kerameikos II p. 18.

227 a. (I. N. 2615). *Attic gravestone over Hippon and his parents*. M.

H. 1.38. The lower corner and the acroteria of the fronton broken off. Acquired in 1912 via Munich.

A lutrophorus (see No. 227) is pictured in the pediment

and signifies that the principal person, the young beardless man on the left, died a bachelor, wherefore his parents erected the monument to him and to themselves. He is clasping the hand of his mother, who is sitting on a backless chair (diphros) on the right, while his father, resting on his stick, lays his hand in a caress on the boy's shoulder. The curious sadness is explained by the situation: the son who was to be his parents' "old age security for eternity" (*γηροβοσνός εἰς αἰεί*, Sophocles' Aias v. 570) has left them "childness and nameless" (Euripides' Iphigeneia in Tauris v. 697, Isaios' speech on the Meneclean inheritance 46).

The mother's name is Philostrate; the father's name is given after that of his son:

ΙΠΠΩΝ ΑΓΩΝΙΠΠΟΥ ΠΕΙΡΑΙΕΥΣ  
(Hippon, son of Agonippus, of Piraeus).

This finely carved relief belongs to the second quarter of the 4th cent. B. C.

Tillæg til Billedtavler pr. IV. Fr. Poulsen, Arch. Anz., 1913 p. 60 seq. and Fra Ny Carlsberg Glyptoteks Samlinger II 1922 p. 102 fig. 14. G. Diepolder: Die attischen Grabreliefs p. 48 seq. and pl. 45. Fr. Poulsen: Græske Originalskulpt. pl. 27. For the lutrophorus in the fronton see Blümel: Katalog Berlin III pl. 49; Mon. Piot XXX 1929 p. 63 fig. 1. Diepolder l. c. p. 33 and pl. 28,1. Lippold, Gnomon X 1934 p. 192 on the style and dating of the relief. Riemann: Kerameikos II p. 8. A. B. Cook: Zeus III p. 392, fig. 260.

228. (I. N. 464). *Tomb relief with lutrophorus. M.*

H. 0.84, Br. 0.37. Acquired 1888 from collection of Count Tyszkiewicz in Rome. The provenance is Athens.

Above an acroterium, which originally, like the handle of the lutrophorus, was decorated in colours.

The lutrophorus, the bridal bath vase showing that the interred died unmarried (cf. Nos. 227 and 227 a) is here shown in relief on the face of the stele, a practice otherwise familiar on funerary vases (cf. the Panaitios stele, Conze: Attische Grabreliefs II pl. 216 No. 1062).

The young warrior with the large shield taking leave of an elderly man, presumably his father, must have fallen in battle while still a bachelor. 4th cent. B. C.

Billedtavler pl. XVI. N. C. G. 82 A.

229. (I. N. 463). *Attic stele. M.*

H. 0.77, Br. 0.39. The upper acroterium broken off, the lateral acro-

teria damaged. Acquired through Hartwig in Rome, but came from Athens.

In the picture area is a young man in a chlamys, with a whip in his right hand and by his left leading two horses by the reins.

Above are two rosettes and the inscription:

ΑΝΤΙΠΑΤΡΟΣ  
ΧΑΙΠΕ (Greetings, Antipatrus).

In the fronton a shield. Inferior work.

Billedtavler pl. XVI. N. C. G. 82 C.

229 a. (I. N. 2085). *Hellenistic gravestone. M.*

H. 0.76. The picture area of the relief is in the form of a naiscus (chapel) crowned with a high cavetto moulding of almost Egyptian type (cf. a relief at Lowther Castle, Arndt-Amelung 3084, though here the form is modified more towards the Greek). Acquired in 1907 via Munich.

In the naiscus a young man in chiton and himation, his left hand holding up a hare, his right raising a stone threateningly at a small dog leaping after the hare (of which the head is broken off). The motive: the ephebe playing with his dog, frequently occurs on both vase pictures and tomb reliefs (Collignon, Mon. Piot XIX 1911 p. 153 seqq. Conze: Attische Grabreliefs pls. 188 seqq., 187 No. 937 and 208 No. 1036). The hare is an erotic symbol possessing many of the gifts of Aphrodite (Philostr. Imagines I 6,6) and therefore a plaything of the young ephebes.

Below the naiscus we read:

ΔΑΜΟΚΛΕΥΣ ΤΙΜΑΣΑΓΟΡΑ  
ΦΥΣΚΙΟΥ

The young man is called Damocleus and he is the son of Timasagorus, grandson of Physcius. The Doric genitive *Τιμασαγόρα* is explained by the fact that the relief came from Rhodos.

The stele is related to a group of East Ionic gravestones and belongs to the 2nd cent. B. C. See especially Arch. Jahrb. XX 1905 p. 55 fig. 10 a and Horn: Stehende weibliche Gewandstatuen pl. 25,2. For the motive cf. Arch. Jahrb. 50, 1935 p. 29 fig. 17.

Billedtavler pl. LXXIII 230 a (an unfortunate number, as it was already in use).

229 b. (I. N. 2807). *Fragment of a tomb relief: Stable-boy with horse. M.*

Greatest height 0.88, Br. 0.57, H. of boy 0.575. Typical Attic sinter on the surface. Acquired in Paris in 1930. Found in Athens.

In the picture between the vertical frames is a lad of distinctly plebeian type, gripping the originally painted-on reins with his raised right hand. Of the horse we see the chest, neck with folds and the lower part of the head with the drawn mouth, evidently indicating that the horse is neighing. Stable-boys among horses are to be seen in a relief in Athens which presumably came from the base of a votive figure (Syronos: *Das Athener Nationalmuseum* pl. LXVII No. 1464 text p. 465).

It is the left panel of a large Attic tomb relief in chapel form (naiscus), and we know of other side panels, always with renderings of slave boys or girls associated with the main picture in the middle. Our relief belongs to the period about 320 B. C.

2. Tillæg til Billedtavler pl. V. Fr. Poulsen, *Acta Arch.* V 1934 p. 62 seqq. and pl. II and same: *Græske Originalskulpt.* pl. 28. Cp. the stable-boy with the plebeian, realistically drawn slave girl on a white lekythos, Walter Riezler: *Weissgrundige attische Lekythen* pl. 25.

230. (I. N. 1197). *Attic tomb relief with picture of shipwreck. M.*  
H. 0.83. The fronton above partly broken off. Acquired 1895 through Hartwig in Rome, but found in Athens.

In the centre a shield (see No. 229 and Conze: *Attische Grabreliefs* IV pl. 393, 1856 and many others).

The relief, which is framed by a gateway with a rounded arch (on which see Pauly-Wissowa III A col. 2319), shows a sinking ship with three persons clinging to the rigging or the ship's sides, and a fourth man overboard hanging on to the bows.

Above, the inscription: *ΡΟΥΦΙΩΝ ΦΙΛΗΜΑΤΙΟΝ ΜΑ  
ΑΝΤΙΠΑΤΡΟΥ ΒΙΨΑΝΟΙ*

(Ruphion, Filemation and Ma, children of Antipatros, son of Vipsanus). All three children evidently perished by shipwreck and the relief was put up over an empty grave (cenotaph). On board are a man and two girls. The name Philemation sounds hetaera-like, the name Vipsanus =

Vipsanius is Roman and, like the shape of the letter A and the form of the relief (cf. Conze l. c. pl. 390 seqq.), indicates the Roman period.

A tomb relief with the same motive is known (cf. *Bull. Corr. Hell.* XXIX 1905 pl. 13 and p. 54). In Athens it was in fact the custom, when people died by accident and their bodies could not be found, to embellish their empty tombs with a knee-timber (*ἄγκυρον*) and thus put them on a level with the shipwrecked (Markellinos: *Vita Thucydidis* 31).

Otherwise the shipwreck is more a motive for votive reliefs set up by people who were thankful for their rescue, the temples of Isis especially being full of them (Juvenal, *Sat.* XII 27 and XIV 302. Cicero: *De natura deorum* II 37, 89).

Billedtavler pl. XVI. Fra Ny Carlsberg Glyptoteks Samlinger II 1922 p. 106 fig. 17. Other grave reliefs over drowned people were gathered together by Wolters in *Antike Plastik* W. Amelung gewidmet p. 275 sqq. See also Arndt-Amelung 1326.

230 a. (I. N. 2026). *Hellenistic tomb relief. M.*

H. 0.65. Coarse-grained Greek marble. Above a fronton with acroteria, below a peg for insertion into a foot. Acquired 1906. From the Delos cemetery on the island of Rheneia.

In the sunken picture area on the left is a woman in chiton and himation sitting on a cline (couch) with cushions. The head-end of the couch (anacliterium) is turned towards the observer. Under the woman's feet is a footstool placed aslant. Her left hand is stretched forward to take something from a casket with the lid open which a tern, in chiton and hypoptygma (deep overfall) is holding towards her in her left hand. In a similar relief in the museum at Peiraieus it is a cloth that is being taken from the casket.

The relief is painstakingly carved and the little picture bears an impress of charm. Like the shape of the letters of the inscription, the woman's slimness and long limbs indicate Hellenistic time. Stelae of this type and with similar subjects have been found on Paros, Amorgos and in Ephesus, as well as at Peiraieus.

Below the relief is the inscription:

*ΕΛΙΚΩΝ ΔΙΟΝΥΣΙΟΥ ΣΕΛΕΥ  
ΚΕΥΣ ΑΥΤΩ ΤΕ ΚΑΙ ΤΕΙ ΓΥ  
ΝΑΙΚΙ ΔΗΜΗΤΡΙΑ ΤΗΝ ΚΙΒΩ*



TON KATEΣKEΥΑΣΕΝ  
XPHΣTH XAIPE

(Helicon, son of Dionysius from Seleucia, had the coffin made for himself and his wife Demetria. Farewell, thou good woman!).

Billedtavlen pl. XVI. Pfuhl, Arch Jahrb. XXI 1907 p. 127 note 41. Arndt-Amelung 3998 (Fr. Poulsen).

231. (I. N. 462). *Votive relief to the goddess Bendis. M.*

H. 0.83, Br. 0.46; H. of relief 0.34. The lower part of the stele broken off, as also the upper right corner of the relief, which was separately applied. The stele and relief are in one piece of marble and were found in Peiraieus.

Furnished with an inscription and two wreaths, the stele is surmounted by a cymation, of which the painting can no longer be seen. The relief has a socle, side pilasters and an architrave, above which a narrow cyma and cornice with front tegulae (somewhat damaged) terminate the little monument.

In the relief on the extreme right is a goddess with a shallow bowl in her right hand to receive libations and resting her left hand on a lance, of which the end has a metal point (*σανρωτήρ* or *στέραξ*) which permitted the lance to be used even if its proper head broke off; it was also of practical service when the lance was stuck into the ground for bivouacking. Thus it is not a hunting lance but a real battle lance she is holding. On her feet she is wearing top-boots, on her head the Thracian skin cap with ear-flaps, alopecis, which reveals her nationality. Her clothing consists of a girdled chiton, an animal's skin (possibly wolf) secured by a belt, and a large warrior's cloak on her back.

In front of the goddess stands a man resembling Asclepius in a himation and leaning on a staff, and both deities are being adored by two bearded men approaching from the left. Above their heads there is room for a small relief of Hermes with cornucopia, three nymphs, and Pan with his pipes.

The Greek inscription on the stele reads:

Θεοί

Φιλοκράτης εἶπεν· ἐπειδὴ Εὐφυνῆς καὶ Δέξιος γενόμενοι ἐπιμελεῖται τοῦ ἱεροῦ ἐπὶ Κηφισοφώντος ἄρχοντος καλῶς καὶ φιλοτίμως ἐπεμελήθησαν καὶ ἀξίως τῆς θεοῦ καὶ τῶν ὁργεῶνων, δεδύχθαι τοῖς ὁργεῶσιν στεφανῶσαι Εὐφυνῆ καὶ

Δέξιον δικαιοσύνης καὶ ἐπιμελείας ἕνεκα χορσῶ στεφανῶν ἑκάτερον ἀπὸ Ἡ δραχμῶν καὶ ἀναγράψαι τὸδε τὸ ψήφισμα ἐν στήλει λιθίνει καὶ στήσαι ἐν τῇ ἱερ[ῇ] τῆς θεοῦ.

"In the name of the gods! Philocrates recommended: As Euphyes and Dixius as stewards of the temple under the archontate of Cephisophon (i.e. 329-8 B. C.) have administered their office fairly and generously and in a manner worthy of the Goddess and her followers, the members of the congregation have resolved to present to Euphyes and Dexius for their piety and care a golden wreath of a value of one hundred drachmae each and to inscribe this resolution upon a stone tablet and set it up in the temple of the Goddess".

The relief then is votive and at the same time a decree of honour, and the two small men are Euphyes and Dexius, whose wreaths are reproduced below the inscription. In their clenched hands they may have held branches, or perhaps rather torches, these being used at a great annual torch race which was held at Peiraieus at the Feast of Bendis (Bendideia). The close of this torch race is illustrated on a relief in London—also from Peiraieus—where the goddess is receiving the men's procession in the same garments and attitude as in our relief (A. H. Smith: Cat. British Mus. III 1904 pl. 24).

We read of this procession in Plato's Republic; it was in two parts, the Athenians and the Thracians. For Bendis was a Thracian goddess of war, the hunt and nature, whom the Greeks identified with their Artemis and in art represented in the same clothing as the Thracian god Dionysus (see No. 155 a). Like so many other deities she had her temple at Peiraieus, and so the Athenians attended there both in the 5th cent., the period of Plato's description, and in the 4th, to which the reliefs in London and the Glyptotek belong. We learn from Xenophon (Hellenika II 4, 10 ff.) that her temple stood on the road from the Hippodamus square in Peiraieus to the Munychia hill; close by the same hill stood an Asclepius temple, wherefore that god, being her neighbour, was included in the picture at her side. It is true that an inscription has also been found which mentions a Heros or a god Deloptes in connexion with the goddess, and as that god is of Thracian origin, it may be just as natural to

regard the man by the side of the goddess as Deloptes (see Wilhelm, *Oest. Jahresh.* V 1902 p. 131 seqq.). On the processional road travelled by the Bendis worshippers there was also a nymph temple, close by the Bendideium, which is the reason why the nymphs and their leader Hermes, "the Giver of all good Gifts" and therefore furnished with a cornucopia, and their constant companion Pan, have all found a place where in the corner there is room for a little "natural background."

In the "Lemniae" Aristophanes spoke of Bendis as "the great goddess", and Herodotus (IV 33) refers to her as "the Artemis queen". According to other sources she was called *δίλογκος*, a word that has been variously understood but which Trendelenburg, i. a. having regard to the Glyptotek's relief, translates as: She with the two lance points, i. e. on the same lance.

As Martin P. Nilsson has shown, the introduction of the Bendis cult into Athens had a political background, the idea being to flatter the Thracians as valuable allies in Athens' many wars. For the same reason the cult lost in importance after the year 300 when the political rôle of Athens was played out.

It is beyond doubt that both main figures are connected with statuary types, Deloptes-Asclepius with an Asclepius that was much copied and altered in Roman art (cf. L. Kjellberg in *Språkvetenskapliga Selskapets in Upsala Förhandlingar* 1894-97 p. 107 note. Neugebauer, 78. Berl. Winckelmannsprog. Lippold: *Kopien und Umbildungen* p. 229. M. Bieber, *Tekst of Arndt-Amelung* 3368 left).

Billedtavler pl. XVII. N. C. G. 88. P. Hartwig: Bendis. 1897. A. Trendelenburg: Bendis. Berlin 1898. G. Lippold: *Antike Skulpturen der Glyptothek Ny Carlsberg* p. 17 seq. and fig. 15. Dittenberger: *Sylloge III* 1095. Rosemarie Binoessell: *Studien zu den attischen Urkundenreliefs* (Leipzig Dissertation 1932) p. 15 No. 66 and p. 73 seqq. Fr. Poulsen: *Græske Originalskulpt.* pl. 30. Text of Br.Br. 759 left, p. 12 note 5. Text of Arndt-Amelung 3919-20. *Arch. Anz.* 1932 p. 327. Renate Feibel: *Die attischen Nymphenreliefs* (Heidelberg 1935) p. XII No. 20 and p. 37. O. Walter, *Oest. Jahresh.* XXXI 1938 p. 57 with note 18 and *Εφημ. ἀρχ.* 1937 p. 119 note 1. H. K. Süsserott: *Griech. Plastik des 4. Jahrh.* pp. 170 and 172. Riemann: *Kerameikos II* pp. 10, 12, 26. Kleiner: *Tanagrafiguren* p. 123. The type of the adorants recurs on a votive relief in Venice, though it is earlier, Carlo Anti: *Museo Arch. di Venezia* p. 54 seq. No. 12; *Athen. Mitt.* 36 1911 p. 122 No. 4. On Bendis and her cult see L. Deubner: *Attische Feste* p. 219 and Martin P. Nilsson in *Collections III* p. 1942 p. 169 seqq.

231 a. (I. N. 2802). *Votive relief to Athena*. Pentelic marble.

H. 0.72, Br. 0.46. The plinth missing. The lower part of Athena's cloak, part of her front hair, the forehead and upper eyelids new in marble; the nose, upper lip and chin in plaster. The parts of the hands that are broken were also restored in modern time. The relief is much weathered and eroded. Acquired in 1930 from Lansdowne House, London.

Athena, bareheaded, in a peplos and with a cloak hanging down her back, her right hand on her side, is attentively regarding the large Corinthian helmet which she is holding in her left hand. At her side is her shield, behind it a pillar with the owl, the sacred bird of the goddess, and on the right the olive tree with the sacred snake.

For many decades this relief was considered to be a fine Greek original of the 5th cent. B. C. The crowding of the attributes and the modelling of the clothing with bold differences in the planes and with a rather finical inclusion of details show, however, that it is a neo-Attic relief of the 1st cent. B. C., a free composition with votive reliefs of the Pheidias period in mind. For the peaceful Athena with the helmet in her hand is common in that period, both in plastics (Athenia Lemnia) and in vase painting. Another votive relief to Athena, the Lanckoronski relief in Vienna, belongs to the same neo-Attic group.

2. Tillæg til Billedtavler pl. V. A. Michaëlis: *Ancient Marbles in Great Britain* p. 450 No. 59. Reinach: *Rép. Rel.* II 519, 2. Burlington Fine Arts Club, *Catalogue* 1904 p. 4, p. 31 No. 50 and pl. XXXV. H. Schrader: *Phidias* p. 95 fig. 78. The Lanckoronski relief l. c. p. 93 seq., figs 76-77 *Gazette des Beaux-Arts* 1931 I p. 83 fig. 13; l. c. summary of renderings of "the peaceful Athena". Noack, *Arch. Jahrb.* 45, 1930 p. 201 note 2. Denyse le Lasseur: *Déeses armées* p. 86. E. Pfuhl, *Athen. Mitt.* 57, 1932 p. 155 note 1. Fr. Poulsen: *Græske Originalskulpt.* pl. 44. Lehmann-Hartleben, *Arch. Jahrb.* 47, 1932 p. 42 seq. and Möbius l. c. 49, 1934 p. 58 note 2. Berytus II 1935 p. 55 with note 23 (V. H. Poulsen). Fink und Weber: *Beiträge* p. 117 note 5. A. B. Cook: *Zeus III* p. 779, fig. 576.

232. (I. N. 516). *Votive relief to Artemis*. M.

H. 0.40, Br. 0.40 below and 0.36 above. The greater part of Artemis' face, part of the right leg, left hand, right hand with some of the torch, the front part of Protos' head restored in plaster. Along the edge are holes for securing a frame. Found at Tyndaris, Sicily, and acquired in Rome in 1892.

The goddess Artemis in a short chiton which exposes the right breast, and whose girdle was painted on, is carrying

an offering basket in her left hand while her right is holding a torch down to ignite the sacrificial fire on the altar. Three adorants are approaching from the right, a man, a woman and a girl.

The inscription reads:

*Πρῶτος καὶ Μενίππη Ἀρτέμιδι Εὐπραξία*  
(Protos and Menippe dedicated the relief to Artemis Eupraxia).

The character of the inscription indicates the 2nd cent. B. C., and to this the style of the figure, the proportions and the treatment of the folds all conform.

Artemis with the torch, which explains her constant surname: *φωσφόρος* (the fire-bearing) and busy at an altar recurs on a contemporary relief in bronze from Delos (Courby, Mon. Piot XVIII 1910 pl. VI. Vallois, Bull. Corr. Hell. 45, 1921, p. 242 seqq. Picard, Amer. Journ. Arch. 38, 1934, p. 148 seq.). Artemis' surname Eupraxia is known only from this one inscription, so that it is probably purely local. As according to the Scholiast to Theocritus (II 66) the young girls in Sicily when about to enter matrimony used to offer a basket to Artemis, the relief might be interpreted as the scene of two parents leading their young daughter to such a sacrifice before her marriage, and the basket in the hand of Artemis as the bridal basket.

Billedtavler pl. XVII. N. C. G. 87 (all the early literature cited). S. Reinach: Rép. Rel. III 59,1. Pauly-Wissowa VI p. 1237. Vallois, Bull. Corr. Hell. 45 1921 pp. 261 and 269. L. Deubner, Arch. Jahrb. 40 1925 p. 210 seq. fig 1.

232 a. (I. N. 2309). *Greek votive relief to Apollo. M.*

H. 0.52, Br. 0.36. A relief fragment broken at both sides. Below a peg for securing the slab to a foot, above a handsomely profiled cornice and three front tiles. Fine Attic patina. The surface badly weathered in places. Acquired in Rome in 1908.

On the left can just be seen the long drapery and the lyre of Apollo Citharoidus. Behind the altar is a nude sacrificial boy with a ram and a basket. Two long-bearded himation-clad men in an attitude of prayer are accompanied by two little boys similarly dressed. Of a fifth adorant a small remnant of an arm and the body remains at the right edge.

Beautiful work and 4th cent. style (for the style of the two

adult adorants and their drapery see the elderly man on the relief No. 197).

Tillæg til Billedtavler pl. IV. Some renderings of citharoids on 6th-4th cent. reliefs collected by O. Deubner: Hellenistische Apollgestalten p. 68 seq.

233. (I. N. 465). *Relief fragment. Pentelic marble.*

H. 0.78, Br. 0.25. The fragment, which came from Athens, had originally traces of bright colours, especially red on the eye, the ear, the lips, the hand and the chiton; this is now faded but still visible. This waxy pigment has protected the surface so that in places it looks quite fresh, whereas others are much weathered. From Athens, but acquired through Hartwig, Rome.

The only figure left in the relief is a woman in chiton and himation holding a mask in her lowered left hand, whereas the right seems to have been raised. She is thus a muse, but the mask does not help in determining whether she is of tragedy or of comedy, for it is simply a mask of a young girl (cf. Margarete Bieber: Die Denkmäler zum Theaterwesen pl. 63). Presumably the relief when whole represented Dionysus surrounded by muses and actors like a relief from Peiraieus, or the paying of homage to a successful playwright (cf. M. Bieber l. c. pl. 53 and Br. Br. 626).

The style indicates the 3rd cent. B. C. (cf. R. Horn: Stehende weibliche Gewandstatuen in der hellenistischen Plastik pl. 7 and especially pl. 10,2).

Billedtavler p. XVII. N. C. G. text p. 135.

233 a. (I. N. 2308). *Votive relief with a sick person on stretcher. M.*

H. 0.56, L. 0.72. Coarse-grained Greek marble, the surface much damaged by moisture. Red colours (iron oxyde) below and on the sides in a broad border. A smooth fascia above, a rough one below, but no trace of a securing peg at either. The relief was acquired from Salonica in 1908.

In the middle an apparently leafless tree in which a snake, issuing from a hole in the trunk, is winding. This motive is familiar from Asclepius reliefs (compare No. 189 and Arndt-Amelung 1231). A full-bearded man, with a thin cloak across his knees, is lying on a stretcher, his left elbow resting on the head-cushion, greeting the Asclepius serpent with his outstretched right hand. The stretcher is being



carried at the head end by one, at the lighter foot end curiously enough by two youths, and on the flanks are two young men, the one on the left wearing a himation, the one on the right, whose back is seen and in less pleasing manner is cut by the body of the stretcher-bearer, with a thin, transparent chlaina over his shoulders. Both are throwing a round object; indeed, the young man on the right is aiming at the serpent with his extended left forefinger. They are actually throwing something at the serpent, not throwing for instance gifts of fruit to it.

This gesture, which recalls stone-throwing at deadly snakes on the sepulchral pictures of Greek vases (Arch. Zeit. 1880 p. 189. Corpus Vasorum, Brit. Museum fasc. 4, III I c, pl. 33, 2 a-d and pl. 35, 2 a-c), seems to neutralize the friendly greeting from the man on the stretcher, whom we should otherwise be inclined to explain as a sufferer who, after having spent the night in an Asclepius temple, is being borne away cured (cf. Dugas in Bull. Corr. Hell. XXXIV 1910 p. 235 seqq.). The stone-throwing upsets that explanation and makes the relief problematic, like one in Sparta where a man is threatening a snake with a raised stick. Moreover, the stones are not being thrown at its tail, which disappears inside the tree, but at its head, which is visible. Accordingly, Küster's explanation that the snake is trying to creep into the tree and is to be forced out again in order to cure the man, cannot be the right one.

Lippold explains the scene as a personal experience: A sick man is being carried into the temple. An enormous snake suddenly makes its appearance in a tree, and his companions, horrified, seize stones in order to frighten it away. But the man himself has already recognized the snake whose power is to heal him, and greets it joyfully. A votive relief of this meaning would not be impossible, though we have no parallels.

S. Eitrem gives the following explanation: As their bent legs show, the young men are putting the stretcher down. The serpent in the tree is an epiphany, a divine revelation, which the man on the stretcher greets with gestures of adoration, the two young men with stone-throwing, which is to drive off not the serpent but the sickness. Thus the stone-throwing is of purgative (cathartic) significance. It

relieves the sick of his torment, a well known feature of antique superstition, and therefore is a rite performed before the sacred tree, from which the demon, the sacred serpent, can send both evil and good.

Martin P. Nilsson, who holds that the serpent is not creeping out of a hole in the tree, but that its tail happens to be outlined against a knot, imagines the relief as having been set up in thanks for the healing of a paralyzed man who suddenly found himself able to walk at the sight of the holy Asclepius serpent. Instead of two pictures representing first the fright, then the thankfulness, the frightening miracle and the thankfulness are combined in one scene. The two young men represent the first phase, the grateful man on the stretcher the result.

The style of the relief is as unusual as its subject. There is no architectural framework and it has a very crude profile; the low relief seems to indicate that it is prior to the 4th cent. B. C. The treatment of the drapery discloses contemporaneity with the Parthenon sculptures. Even the rhythm is that of the 5th cent. The marked parallelism is a form of archaism and also the some extent due to the unpractised hand of the artist. It is local North-Greek work with a remote association with Attic art. See some reliefs from Thespieae, Arch. Jahrb. XXVIII 1913 pl. 24 seqq.

Tillæg til Billedtavler pl. IV. E. Küster: Die Schlange in der griech. Kunst und Religion p. 134 note 3. I. W. S. Johnson in Rivista di Storia Critica delle Scienze Mediche 1914, May-June. Br. Br. 680 above. S. Eitrem and Martin P. Nilsson in »Fra Ny Carlsberg Glyptoteks Samlinger« II p. 77 seqq. Sieveking: Hermeneutische Reliefstudien, in Sitzungsber. Bayr. Akad. 1920, Abhandl. 11 p. 18 note 1. G. Lippold: Antike Skulpturen der Glyptothek Ny Carlsberg p. 16 seq. and fig. 14. R. Herzog: Die Wunderheilungen von Epidauros p. 79 fig. 27. G. Karo: Weihgeschenke in Epidauros p. 3 and note 12. U. Hausmann: Kunst und Heilum p. 58. S. Eitrem in La parola del passato XV, 1950, p. 188.

### 233 b. (I. N. 2345). Greek votive relief. M.

H. 0.53, Br. 0.62. Below a peg for insertion in a foot. Like No. 233 a the relief was acquired from Salonica and its provenance is stated to be the town of Aphytis on Chalcidice, i. e. from Thracian territory.

In a naiscus with simai (front tiles) along the cornice is a bearded man on the left with his upper body nude and wearing a himation; his left hand is resting on his side, his right raised hand on a (painted) staff (lance or sceptre).

On the right stands Athena in peplos, himation and with a tiny aegis, handing the male god a branch or the like.

On the lower frame member is the following inscription:

ΣΤΑΦΥΛΕ [ΠΡ]ΟΞΕΝΕΤΑΤΑ ΦΑΓΕΠΛΑΝΦΙΘ

Except for the words Staphyle and Proxene the inscription is unintelligible; apparently this is a Thracian text in Greek letters.

Staphylus, who is mentioned first, was a personification of the grape, sometimes considered to be the son of Dionysus, at others his lover. In the cult he was, like the related god Botrys, the equal of a hero named Proxenos, and thus in this inscription the two heroes have apparently become one. Staphylus was worshipped particularly on the half Thracian island of Thasos and no doubt originally was identical with a Thracian national deity.

The votive relief to him might possibly have been set up by local Athenians, represented by the figure of Athena, who is paying homage to him.

The style suggests the 4th cent. B. C. The figure of Staphylus is reminiscent of Deloptes on the votive stele No. 231, and the figure of Athena too is quite in the spirit of the 4th cent.

Tillæg til Billedtavler pl. IV. Roschers Lexikon s. v. Staphylos p. 1416. Br. Br. 680. Lippold: Kopien und Umbildungen p. 21. Same in Philol. Wochen-schrift 1932 (Nos. 35-38; Festschrift zu Fr. Poland) p. 277 seqq. Rhys Carpenter in Hesperia II 1933 p. 77 seq., fig. 28 (where, however, the comparison with the Parthenon pediments is quite wide of the mark). Fink und H. Weber: Beiträge p. 150 note 18.

234. (I. N. 1558). *Attic votive relief*. Pentelic marble.

H. 0.43, Br. 0.58. Acquired in Athens 1897.

Below, a peg for securing to a base. In a naiscus with front tiles along the cornice is on the right a bearded god in himation and with his upper part naked, reclining on a couch with cushions and holding a cornucopia crowned with a cake in his left hand, and a shallow drinking bowl in his right. In front of the couch is a table with cakes (pyramides) which, together with fruit, is being served with *δευτέρω τράπεζα*, the dessert at the commencement of the symposium. The flat objects may also be cakes or wheaten

biscuits (*πλακοῦντες* or *κόλλαβοι*, cf. Aristophanes: *Ran.* v. 507).

At the foot-end of the couch sits a woman with a garland of flowers, hypothymis (see Nos. 198, 236 and 240). At the left of the divine couple the little cup-bearer with a bowl in his hand stands beside the large volute krater, the wine jar, and from the left other three figures approach in an attitude of adoration, a woman, a man and a woman.

This relief, which by means of stylistic deduction can be dated to the 4th cent. B. C., belongs to the group of "Totenmahlreliefs" (cf. Nos. 235-236 and 240) which sometimes represent gods, sometimes heroized dead. The inscription of the architrave shows that we are in the presence of gods:

Ἀριστομάχη, Ὀλυμπιόδωρος, Θεωρίς ἀνέθεσαν Διὶ Ἐπι-  
τελείῳ Φιλίῳ καὶ τῇ μητρὶ τοῦ θεοῦ Φιλίᾳ καὶ Τύχη  
Ἀγαθῇ τοῦ θεοῦ γυναικί.

"Aristomache, Olympiodoros and Theoris (the names of the three worshippers) consecrated the relief to Zeus Epiteleios, Philios and to Philia the mother of the god and to Tyche Agathe his wife". All these figures with the exception of Philia are represented in the relief.

Zeus Teleios or Epiteleios ("The Consummator") was worshipped in Attica as the patron of marriage, the patron saint of matrimonial concord, together with Hera Teleia, and his priesthood was hereditary in the Buzyges family. His cult comprised agriculture and lawful marriage, which the Attics coupled together, and he was invoked as the god of fertility when crops or wedlock threatened to go wrong. For this reason he carried the cornucopia as a symbol. Zeus Philios was also a god of fertility and was worshipped in the temple of Asclepius at Piraeus in the form of a serpent like Asclepius himself. He is an *agathodaimon* (good demon) and therefore he is given Agathe Tyche ("the favourable chance") to wife and she is depicted at his side. The third goddess, Philia, is not very well known, but she had an altar in the Acropolis at Athens. Both she and Zeus Philios seem to have been family gods in particular, personifying the loving solidarity of the family.

These three gods are never otherwise exhibited together,

and their being so here may be taken as evidence of how arbitrarily new god-figures and new combinations of divinities were invented in the 4th cent. B. C. This trinity of deities is matched by the three worshippers, also consisting of two women and a man, and actually with a woman foremost, which is most unusual. Blinkenberg interprets the scene as follows: To their sorrow Olympiodoros and Theoris live in childless matrimony. Led by the husband's mother, Aristomache, they go to the gods who have the power to bless the marriage, and conserve the memory of their pilgrimage in a relief which correlates a divine trio corresponding to their own, but one which in its combination is arbitrary and individual.

Billedtavler p. XVII. Furtwängler, Sitzungsber. Bayr. Akad. 1897 I pp. 401-404. Blinkenberg, Vidensk. Selsk. Oversigt 1916 No. 3 p. 203 seqq. Martin P. Nilsson in Symbolae Danielsson p. 220. Arndt-Amelung 3999 (Fr. Poulsen). Möbius, Athen. Mitt. 60-61, 1935-36, p. 255. Greifenhagen, Röm. Mitt. 52, 1937 p. 240.

235. (I. N. 1594). *Attic votive relief*. M.

H. 0.39, Br. 0.57. Below, a peg for insertion into a stele. The surface has suffered a good deal and the faces of some of the figures are obliterated. The relief was acquired in 1897 and came from Athens.

This is a votive relief of the same type as No. 234. On a couch (cline) with cushions is a recumbent, bearded man holding a drinking bowl in his left hand, whereas his right seems to have been reaching for something which the woman, sitting on the end of the couch with her feet on a footstool, is handing to him in a casket, her upper part turning towards him at the same time. In front of the couch is a table with dessert (see No. 234) and under it a serpent. On the right the nude cup-bearer stands beside the volute krater with a jug in his hand. From the left approach the founders, a man and three women, right hands raised in adoration. At their head a boy is leading a ram to an altar and is followed by two children. Above the heads of the worshippers is a horse head in a frame.

The latter feature is a common feature in hero reliefs (see No. 236), as is the serpent (cf. E. Küster: Die Schlange in der griech. Kunst und Religion p. 81). The altar, on the contrary, indicates that it was no heroized deceased but a

divine hero, Asclepius for instance, that was glorified in the picture together with his wife (Hygieia?). But as the inscription on the now disappeared stele below is missing, it is impossible to name the characters with certainty.

The gesture of the worshippers: *χεῖρα ἀνέχειν* or *τέλνειν*, raising the right hand, is also known in Greek literature (Eur. Iphig. in Taurus v. 168 seq. Callimachus: In Cererem v. 131).

Billedtavler pl. XVII. Arndt-Amelung 4000 (Fr. Poulsen).

236. (I. N. 1656). *Hero or tomb relief with banqueting scene*. M.

H. 0.40, Br. 0.53. The upper part of the relief and of the pilasters broken off. The surface is somewhat weathered. Acquired in 1898 from Athens.

A full-bearded man in a himation, with a modius on his head and a drinking bowl in his lowered right hand, is reclining on a couch, covered with rugs and cushions. In front of the couch is a table with cakes (pyramides), bread and fruit. At the foot end of the couch sits a woman holding something which no doubt, as in the case of the standing girl in No. 198 (see No. 240) is a flower garland (hypothymis). Her feet rest on a footstool and she is wearing a chiton and himation. On the left of the principal scene a nude slave boy is busy at the large wine jar (krater), behind which the surviving family, a man and a woman, approach with two children in the foreground. In the corner above them is a framed horse head.

Like No. 240, this relief is one of the group of "Totenmahl-reliefs" representing the dead in heroized form, partaking of the joys of blessedness and honoured by the living. It is nothing unusual for the dead to wear a modius like the divinities of the underworld and Serapis (see E. Küster: Die Schlange in der griechischen Kunst und Religion p. 81 note 6. Fr. Cumont: Musée du Cinquantenaire p. 92 No. 73. Svoronos: Das Nationalmuseum von Athen pl. CXXVII No. 1524. Sotheby & Co., Cat. of Sale 31st July 1939 pl. VI No. 41. For the horse head see No. 235 and Malten, Arch. Jahrb. XXIX 1904 p. 218 seqq.).

Billedtavler pl. XVII. On hero reliefs see Eitrem, Christiania Vidensk. Selsk. Forhandlinger 1909 No. 9 p. 15 seqq., Rhomaïos, Athen. Mitt. 39, 1914, p. 209 seqq., Blümel: Katalog Berlin III K 94-101 and Arndt-Amelung 4052.



237. (I. N. 1582). *Votive niche with Cybele*. M.

H. 0.34. The fronton above slightly bruised, as also the nose and face of the goddess. Acquired in 1897 from Greece via Munich.

In a naiscus with pilasters and fronton sits the Asia-Minor goddess Cybele in chiton and himation, a polos on her head, a drinking bowl in her right hand and a tambourin in her left, and with her sacred animal, the lion, on her lap.

The motive itself is from Asia Minor like the goddess, but came early to Athens, where Agoracritus, a pupil of Pheidias, carved his statue of the enthroned goddess which stood in the Metroön in Athens, where many similar reliefs have been found. With the cult of Cybele the type: a Cybele enthroned in a naiscus, spread to the remotest parts of the Graeco-Roman world, from Constantinople to Marseilles. Among several representations at this seaport there is one showing Cybele on a background of rocks and trees (Espérandieu: *Recueil général*. I p. 48 seqq.). Cybele was worshipped in caves, and Cybele in the cave is the forerunner of Cybele in the naiscus (see Svoronos: *Nationalmuseum von Athen* pls. CXVI-CXX. v. Salis in *Arch. Jahrb.* XXVIII 1913 p. 1 seqq., but especially pp. 19-22). The motive of the lion on the lap of the goddess can be followed right back to the 6th cent. B. C. (v. Salis 1. c. p. 21 fig. 9). Agoracritus did not adopt it.

The Cybele cult, which in Phrygia was of a wild, orgiastic character, was modified in Attica by the worship of the goddess with whom the Attics associated her, their own Demeter.

Billedtavler pl. XVII. Arndt-Amelung 4151 (Fr. Poulsen). Similar Cybele reliefs are to be found i. a. in Berlin, see Blümel: *Katalog Berlin* III pl. 66 and 85. Cf. *Hesperia* IV 1935 p. 400 seq. and VI 1937 p. 204.

238. (I. N. 1567). *A bull*. Statue. M.

H 0.70, L. 1.40. The horns, legs, testicles, tail and support new in plaster. Acquired in 1897 from Athens.

Like the well-known animal from the Dipylon gate, this bull once adorned a tomb. The Dipylon bull, found in the cemetery at Cerameicus (its legs and plinth likewise restored), stood on a pillar behind a gravestone of the naiscus type, and we must imagine the Glyptotek bull placed in a similar elevated position; in other words, employed as a kind of acroterium. The powerful, goring bull is an animal

so decorative that the Greeks employed it on coins and for votives in temples (e.g. the Corcyra bull in Delphi; Paus. X 9,31), so there is no reason for linking the animal especially with death and the tomb when we find it employed on gravestones.

Our bull is 4th cent. B. C.

Billedtavler pl. XVII. Reinach: *Rép. Stat.* IV 487.1. Fra Ny Carlsberg Glyptoteks Samlinger II 1922 p. 107 fig. 18. Gisela Richter: *Animals in Greek Sculpture* p. 22 note 1. Collignon: *Statues funéraires* p. 237 note 1. The Dipylon bull 1. c. figs. 154-5 and set up on the tomb, A. Brückner: *Der Friedhof am Eridanos* p. 66 figs. 37-38. Riemann: *Kerameikos II* p. 145. Kaschnitz-Weinberg on No. 391. There is a splendid collection of bull pictures, both peacefully moving and furiously scraping animals, on the coins from Thurioi. See Chr. Jørgensen in *Corolla numismatica* pls. VIII-IX.

238 a. (I. N. 2448). *Lion*. Statue. M.

H. of hindquarters 0.57, at head 0.56; L. 1.43. Fine patina. The nose, both hind legs from the middle of the thigh, all the tail and the back part of the plinth restored. Small parts of both forelegs are patched. In the left eye is a filling of white marble plaster for inserting the eyeball, which was of crystal or a coloured stone. Acquired in 1909 from Janakopullos, Paris.

This lion probably belonged to a gravestone like the bull (No. 238) and the dog (238 b). The type is 4th cent. B. C., and there are many similar figures. (See especially the lion from the Mausoleum at Halicarnassus, Martin Schede in *Meisterwerke, der türkischen Museen* I pl. 12 below, and Blümel: *Katalog Berlin* III pl. 17. More specimens in the museum at Piraeus. See also *Pantheon* XII 1933 p. 367 = *Handbook of the William Rockhill Nelson Gallery of Art, Kansas City, Miss.* 1933, p. 117 and Theophil Sauciuc: *Andros* p. 16).

Tillæg til Billedtavler pl. IV. Reinach: *Rép. Stat.* V 2,415,3. Br. Br. text of pls. 641-45 p. 15 note 52 and figs. 19-20 (Schröder). Fra Ny Carlsberg Glyptoteks Samlinger II 1922 p. 108 fig. 19. Lippold: *Antike Skulpturen der Glyptothek Ny Carlsberg* p. 10 and fig. 3. Fr. Poulsen: *Græske Originalskulpturer* pl. 34. Riis, *Acta Arch.* VII 1936 p. 236 (who dates it to 340-320 B.C.). Riemann: *Kerameikos II* p. 98 No. 138 a.

238 b. (I. N. 2447). *Sitting dog*. Grave statue. M.

H. with plinth 0.95. The ears broken off. Fine Attic patina. The plinth shaped to fit into a base. Acquired in 1909 via Munich.

The dog is sitting in a watchful attitude, the head turned towards the right. The expression in the small eyes is splen-

didly rendered by the modelling of the skin folds over and behind the eye; otherwise the execution is somewhat cursory. It is a thickset he-dog with enormous legs and paws. The tail is not modelled at all.

This large, powerful mastiff seems to be the Molossus breed so popular with the ancients, or perhaps rather the Sicilian-Attic derivative, like the handsome dog in the Uffizi at Florence and the one still in place on a tombstone of the Cerameicus cemetery in Athens (Keller in Oest. Jahresh. VIII 1905 p. 267. Collignon: Statues funéraires p. 241 fig. 158. A. Brückner: Der Friedhof am Eridanos p. 85). In the latter case the hair of the neck must have been represented by painting. For the rest, in Greek sculpture one observes a tendency to blend lion and dog elements together.

The dog is datable to the 4th cent. B. C. Dog statues were employed on graves together with other decorative animal figures (Nos. 238 and 238 a), so there was nothing unusual in a dog lying on a pillar on the tomb of Diogenes the cynic at Corinth (Diogenes Laërtius VI 78). By the way, the ancients also had real dog graves, the most famous being the tomb built by Xanthippus, the father of Pericles, over a faithful dog at Salamis (Plutarch: Themistocles 10).

Tillæg til Billedtavler pl. IV. Reinach: Rép. Stat. V 2,454,4. Fra Ny Carlsberg Glyptoteks Samlinger II 1922 p. 109 fig. 20. Riemann: Kerameikos II p. 101.

239. (I. N. 1588). *Votive relief with snake in a cave.* M.

H. 0.44. The lower right corner restored in plaster. The upper edge and left margin show that this is not a fragment but the entire work. Acquired in 1897 through Hartwig in Rome.

Inside a rock cave is an enormous snake with crest and beard and scaly body, twisting in many convolutions. The cave and the snake were painted, thereby achieving a contrast that is now lost.

It is a votive relief, but its purpose is uncertain. It may be a representation of the sacred serpent of Asclepius in its *τρούλη* (cave), as described in one of the Mimes of Herondas (IV 90), where a worshipping woman says to her slave: "Place the cake-offering noiselessly into the serpent's cave". The scene is laid in the Asclepius temple on Cos, but might certainly have taken place in any of his temples.

It is also possible that the relief was dedicated to Zeus Meilichius, who was worshipped in the 4th cent. B. C. in Peiraieus in the form of a large snake. See similar reliefs, one of which has an inscription dedicating it to Zeus Meilichius, in Berlin, Blümel: Katalog Berlin III pls. 76-77.

Billedtavler pl. XVII. E. Küster: Die Schlange in der griechischen Kunst und Religion p. 106 note 1. Arndt-Amelung 4152 (Fr. Poulsen).

240. (I. N. 1642). *Greek sepulchral relief with banqueting scene.* M.

H. 0.45, Br. 0.33; the relief itself H. 0.20, Br. 0.26. Acquired in 1898 via Munich, but the provenance is Greece.

On a rug-covered couch lies a man wearing a himation and holding a drinking cup in his left hand, while with his right he is handing a fruit or an egg to a sitting woman clad in himation and chiton. In her hands she has an object similar to that held by the standing woman in No. 198, a flower garland, hypothymis. Under her feet is a footstool. In front of the couch is a table with bread and cakes.

The couch on which the man reclines with the woman sitting at the foot end is of the type which the Greeks called *κλίνη ἀμφικέφαλος*, i.e. the couch with two head-ends, enabling one to change positions at will. It seems that this form made its appearance at the close of the 5th cent. B. C., and in the preserved inventory of the sale of Alcibiades's furniture there is mention of one of these, of Milesian make (see Daremberg-Saglio s. v. lectus pp. 1017-8).

This relief belongs to the group known as "Totenmahl-reliefs" and representing the dead of the family in heroized form partaking of the survivors' offerings of food and drink. The survivors are usually depicted by the end of the couch, but sometimes they are absent as in this instance.

Billedtavler pl. XVII. Arndt-Amelung 4153 (Fr. Poulsen).

241. (I. N. 445). *Deity (Hermes?).* Head. M.

H. 0.22. The right eyebrow and cheek patched with plaster. Faint trace of original paint behind the bandeau. Acquired in 1888 from the collection of Count Tyszkiewicz in Rome and, like Nos. 24, 25, 149 and 514, stated to have come from Athens and to be one of a series of herms.

Regarding the style of these heads see under No. 24. On account of the fat cheeks and the somewhat vulgar expression

this head has been conjectured as representing the artisan god Hephaestus, but it is more reasonable and more in accordance with 5th century traditions to regard it as a head of Hermes.

L. Curtius regards it as a piece of original Greek work, and three closely related Hermes heads as Roman copies of enlarged dimensions. Like No. 514, our head lacks the freshness of the Greek original, and it would be more natural to assume prototypes of the middle of the 5th century for it and the three more typical Roman heads. On the renewal of herms see under No. 24. Neither is the style homogeneous; the hair is like that of about the year 470, the shape of the eye is contemporary with the Parthenon sculptures, i.e. about 440 B. C.

Billedtavler pl. XVII. N. C. G. 15. S. Reinach: *Têtes antiques* pl. 122. Matz, *Arch. Jahrb.* 46, 1931, p. 16, figs. 11-12 and p. 18. L. Curtius: *Zeus und Hermes* p. 6 seqq., figs. 6 and 8. Dimitrov in *Arch. Anz.* 52, 1937, p. 329 and figs. 15-16. Götz in *Röm. Mitt.* 53, 1938, p. 226.

242. (I. N. 1502). *Divinity*. Head. M.

H. 0.36. The nose and a little of the cheek new in plaster. The lower lip modern in marble. The surface worn. Shaped for adding to a statue; a deep hole in the back of the neck. Acquired in 1896 from the Turkish Embassy in Rome and reputed to have been found in Athens.

Its closest relation is a fragmentary head in the Museo Bordini, Florence (Arndt-Amelung 3212-13), and it seems to be a Roman variant of a type that must have been created in the beginning of the 4th cent. B. C., though the poor condition is inimical to more exact stylistic analysis. Possibly the head represents Asclepius.

Billedtavler pl. XVII. Arndt-Amelung 4154 (Brendel).

243. (I. N. 1742). *Goddess*. Colossal head. M.

H. 0.66. The nose-tip, the lips, part of the top of the head on the left with the adjacent part of the diadem new in marble. The neck is assembled of broken pieces. The face polished to some degree, and the old surface is preserved only in the hair and parts of the diadem. The drilling in the hair reveals it as Roman Empire work. Formerly the head stood on a tall cipolin column in the courtyard of the Palazzo Sciarra in Rome and was acquired in 1900 via Livorno.

Like the famous head of Juno Ludovisi, this is genuine Roman work, the general pose alone reflecting prototypes of

the heyday of Greek art. With very slight changes a head like this might also be used for an idealized portrait of a Roman empress.

Billedtavler pl. XVII. Matz-Duhn I No. 1738. Arndt-Amelung 4155-56 (Brendel). Brendel, *Arch. Anz.* 50, 1935, p. 560.

244. (I. N. 1954). *Divinity (Hades?)*. Head. M.

H. 0.58, from tip of beard to crown 0.39. The lower part of the forehead, the nose and lips restored. The beard weathered. Part of the back of the head missing. The back rough-hewn. For placing on a statue. Acquired in 1902 via Munich.

This is classicistic Roman work of poor quality and in a bad state of preservation. It is impossible to say who this long-bearded god with a bandeau having traces of paint on it represents, but the sinister expression would match Hades well.

Billedtavler pl. XVII. Arndt-Amelung 4157 (Brendel).

245. (I. N. 1633). *Double herm with two sea gods*. M.

H. 0.35. On it are restored a piece of the side of the herm on the left of the young god, many parts of the hair and fins, e. g. the forehead curl and the left brow-fin of the bearded god. Both noses slightly bruised. A modern piece of marble is inserted in one arm-hole. Acquired in 1898 from the Despuig collection on Mallorca.

Decorative Roman work of the 2nd cent. A. D.

The sculptures in the Despuig collection on Mallorca were excavated from the sanctuary of Diana on Lake Nemi, and an exactly similar double herm at Nottingham Castle came from the same excavations. In other museums there is quite a number of variations of this curious work, whose two busts are characterized as sea-gods by fins and scales on the foreheads and the cheeks; they all have a Roman stamp about them.

Billedtavler pl. XVII. Arndt-Amelung 4158-60, where in the text Brendel deals exhaustively with the types. *Acta Arch.* XII 1941, p. 29 seq. and fig. 26 (Fr. Poulsen).

246. (I. N. 546). *Goddess (formerly called Hera)*. Head. M.

H. 0.45. Nose, lips and chin damaged (formerly restored in plaster). In the right ear a hole for an earring. The left ear and eyebrow damaged. Acquired at Bordini's in Florence.

This head, which is shaped for insertion into a drapery statue and in its turn and inclination has something human



is an excellent Roman copy of a Greek original of the 5th cent. B. C. and belongs to a group of works of Peloponnesian-Argive style dating from the middle of that century, of which the best known work is a head of black basalt in Munich, one which Sieveking seems rightly to have identified as a copy of the figure of Orpheus by the Argive sculptor Dionysius (Br. Br. 698 and Arch. Anz. 41, 1926 p. 334 seqq. See the Glyptotek's No. 295). The type represented by the head No. 293 is related, but earlier.

If these heads disclose a likeness to Attic works such as the Lemnian Athena (Furtwängler: Meisterwerke pls. I-III) and the Farnese Hera at Naples (Br. Br. 414), it is due to Attic influence, which is also revealed in the Peloponnesian mirror figures (e.g. Arch. Jahrb. 42, 1927 p. 150 seq., Beilage). See also No. 297.

Billedtavler pl. XVII. N. C. G. 29-30. Guida Ruesch p. 50 figs. 18-19, comparison with Hera Farnese. Mahler: Polyklet p. 103 figs. 27-28. Amelung, Arch. Jahrb. 37, 1922 p. 134 and Röm. Mitt. 40, 1925 p. 197 seq., figs. 10-11. Buschor-Hamann: Olympia p. 35, the first correct identification of the style of the head. Rizzo: Saggi preliminari su l'arte della moneta nella Sicilia greca p. 35. V. H. Poulsen, Berytus VI 1939-40 p. 8 seq. Waldhauer: Katalog d. Ermitage II p. 4. Langlotz in Arch. Jahrb. 61/62, 1946/47, p. 98, 110.

247. (I. N. 473). *Hera (?)*. Statue. M.

H. 2.13 (without the modern plinth). Much restored in plaster, e. g. both feet with the adjoining parts of the chiton, most of the chiton folds on the upper part of the body, large sections of the himation, both arms and adjacent parts of the drapery; the right breast is antique, the left new in marble. The entire nude area of breast and shoulder carved in one piece of marble together with the head and inserted into the torso; it is antique and well preserved; on the face only the nose-tip, upper lip and a little of the right eyelid and the ears are restored. The eyes have faintly incised pupils.

This magnificent goddess statue was found in a Roman villa at Monte Calvo in the Sabine mountains, erected at the middle of the 2nd cent. A. D. by Bruttius Praesens, father-in-law of the emperor Commodus, together with the Anacreon statue (No. 409); later together with the Anacreon it stood in the Villa Borghese in Rome, whence it was acquired for the Glyptotek in 1890.

We know of a whole series of replicas and variations of this figure (see also No. 248), and new torsoes and heads crop up continuously and prove its great popularity in the

Roman period. Hera Barberini in the Vatican rotunda (Br. Br. 492), which is generally coupled with it, is a Roman copy variant (Lippold: Vatik. Katalog III, I p. 127). But there are excellent replicas of the figure in the Terme museum and in the former Museo Mussolini in Rome.

The goddess is wearing a thin ungirdled chiton which conceals nothing of the robust shape and which is slipping, to bare part of the breast and shoulder and the left upper arm. The lower part of the body is draped in a thick cloak; its folds, held firmly under the left elbow, come together in a fine curve at the middle of the body and fall forward with a triangular corner that breaks the otherwise monotonous play of the lines of the lower torso. This is the Parthenon style, familiar from the beautiful figures of recumbent women. The statue takes the weight on the left foot, the right leg bending at the knee and taking a step forward. On her feet she has thick-soled sandals. The head is lowered, its inclination softening the grave severity of the face. The raised right hand rests on the lance, while the restorer has placed in the left hand the sacrificial bowl, the usual attribute of temple statues. Whether this is always right or not, however, is a question; Aristophanes writes mockingly of the temple statues of his time standing "with outstretched hand, the palm upwards as if to receive gifts, not to give away" (Ecclesiastusai v. 780); this suggests that the hands were empty in many cases. The back hair is gathered into a net (opisthosphendone), as Greek wives wore their hair in those days.

All agree that the original to which this and the other Roman copies can be traced back belonged to the 5th cent. B. C. and the Pheidias school, and also that it was later than the Parthenon. Its creation has been credited to both of Pheidias' great pupils, Alcámenes and Agoracritus, and it would seem to be the latter, whose style we know from sculpture fragments found at Rhamnus, who has the greater right to the designation as the master of the statue. The treatment of the folds reveals a close relationship to a Zeus statue at Dresden, which also seems to be ascribable to that artist.

It is doubtful if the statue represents Hera. It is more like well-known statues of Demeter or her daughter Cora (Persephone) of the great classic period (see No. 290 a).

Billedtavler pl. XVII. Reinach: Rép. Stat. II, 1, 239, 8. N. C. G. 56-58. S. Reinach: Têtes antiques 108-109. Hekler in Münchener archäol. Studien dem Andenken Furtwänglers gewidmet pp. 171 and 224. Helbig-Amelung: Führer I No. 26 and Amelung: Vatik. Katalog I p. 98 No. 83. G. Lippold: Kopien und Umbildungen griechischer Statuen pp. 156, 203 and 271 note 138. Same: Antike Skulpturen der Glyptothek Ny Carlsberg p. 21 seq. and fig. 20. See Gnomon 7, 1931 p. 231. Waldhauer, Katal. d. Ermitage III p. 31. Fink und Weber: Beiträge p. 110, 13. In greatest detail Zancani Montuoro in Bull. Com. LXI 1933 p. 25 seqq., figs. 1-3. Süsserott: Griech. Plastik des 4. Jahrh. p. 17 note 17, p. 139 note 44 and p. 202 note 22. Mustilli: Museo Mussolini p. 131 No. 1. Hill, Amer. Journ. 45, 1941 p. 156 seqq. V. H. Poulsen, Collections III 1942 p. 65 seqq. and figs. 28 and 30. Kleiner: Tanagrafiguren pp. 183, 185.

248. (I. N. 1802). *Hera (?)*. Statue. M.

H. 1.80. The head and other restorations, visible in the Billedtavler, have been removed. The torso was found at Aquileia and acquired in 1900 from the archiepiscopal seminary at Udine.

This is a repetition, or rather a variant, of the statue type No. 247, most closely related to a torso in the Academy of Art at Vienna (Br. Br. 507). The restless folds curling up in the chiton over the fold of the himation suggest that it is a copy of the time of Claudius.

Billedtavler pl. XVIII. Banko-Sticotti p. 56 seqq., fig. 2. G. Lippold: Kopien und Umbildungen p. 204 and note 142. Zancani Montuoro, Bull. Com. LXI 1933 p. 40 No. 7 and note 22, and fig. 13. Arndt-Amelung 4161 (Fr. Poulsen). Mustilli: Museo Mussolini p. 131 No. 7.

249. (I. N. 1972).

Obvious forgery, acquired in 1903 in Rome and removed to the store-room.

Billedtavler pl. XVIII.

250. (I. N. 1720). *Heracles*. Statue. M.

H. 1.40, of the head 0.31. The face, beard and hair somewhat damaged; plant remains on the surface. Acquired in 1889 from Rome. It is uncertain whether the figure was originally set up in the Villa Borghese or the Villa Spithoever.

A copy of an evidently famous Heracles statue, for we know of two more replicas, in Dresden and in the Villa Borghese (P. Herrmann, Arch. Anz. IX 1894 p. 24, 4; Arndt-Amelung 132), and of the head alone four more (see under No. 251). The physique and the position of the legs are reminiscent of Polycleitus, especially Diadumenus, whereas the head if anything has Attic traits, so that one obviously

thinks of an Attic artist in the beginning of the 4th cent. B. C. blending Attic and Polycleitan traditions. V. H. Poulsen has demonstrated a stylistic connection with the so-called Alcibiades type (see No. 435 a).

Particularly interesting is the pose itself, for Heracles once leaned on his club, the end of which can be seen below the left armpit, whereas the shaft was supported by the substantial puntello from the left thigh. This makes the statue a curious forerunner of the Lysippic type of Heracles, best known from the Farnese Heracles, (Br. Br. 285).

Billedtavler pl. XVIII. Studniczka, Oest. Jahresh. II 1899 p. 193 note 16. P. Herrmann: Verzeichnis der ant. Bildwerke in Dresden, 1925 No. 92. Bulle, text of Br. Br. 554. Reinach: Rép. Stat. IV 129, 7 and 130, 2. Br. Br. 734. V. H. Poulsen, Acta Arch. XV 1944 p. 63 seqq. figs. 1-4. The head at Boston l. c. figs. 5-6. Walter Müller: Die griechische Kunst p. 272. Cf. Buschor: Mausollos und Alexander p. 49.

251. (I. N. 1287). *Heracles*. Head. M.

H. from beard to crown 0.29. The nose and neck restored in plaster. Acquired in 1895 from Frascati.

The head is a replica of the one on No. 250. There are much better reproductions of this head, the best being in Boston (Br. Br. 735). A head in the Villa Albani (Arndt-Amelung 4356-7) is undoubtedly a better copy of the original too.

Billedtavler pl. XVIII. Br. Br. text of pl. 734-35 p. 16 fig. 4. Arndt-Amelung 4162-64 (Fr. Poulsen) and text of 4355-57 (Lippold). Other replicas of the head referred to by V. H. Poulsen, Acta Arch. XV 1944 p. 64.

251 a. (I. N. 2560). *Bearded Heracles*. Head. M.

H. 0.31. The nose, upper lip, parts of the hair, the ear and beard knocked off. Acquired in 1910 from Rome.

The shape of the head, the stylization of the hair and the beard in short curls, the manner in which the lower part of the brow protrudes, and the heavy eyelids and the large lachrymal pits at the root of the nose are all features that recur in the works of Myron. There are several replicas: a head in London and statuettes in Madrid, Oxford and Boston, of a Myronic bearded Heracles, a restful, standing figure which was much in favour and reproduced on gems, reliefs etc. But however close the Glyptotek head may be to this type, it cannot be a replica properly so-called, for on the right side of the head and on the top there are

fracture surfaces suggesting that the right, raised arm passed close by: seemingly a club-swinging Heracles! This agrees with the dilated eyes and the open mouth. The motive recurs on a "Myronic" base in the Capitoline Museum, where Heracles is swinging his deadly club against Geryones. Similarly, we must imagine that a Roman sculptor about to carve a battle group or groups from the Heracles legend in free sculpture took the Myronic figure of Heracles as his model.

Tillæg til Billedtavler pl. IV. Lippold in *Antike Plastik* W. Amelung gewidmet p. 29 seq. figs. 314. Arndt-Amelung 4165-67 (Fr. Poulsen). V. H. Poulsen, *Acta Arch* XI 1940 p. 38. The Capitoline base in Stuart Jones: *Museo Capitolino* pl. 13, I c. See the Roman Oscillum, *Arch. Anz.* 1941 p. 545 seqq. On the calm Myronic Heracles see Br. Br. 568-70. *Bulletin of Mus. of Fine Arts*, Boston, XII 1914 pp. 44-45. Caskey: *Catalogue of Boston Mus.* No. 64. Salvatore Mirone: *Mirone d'Eleutere* p. 104 seq. See Amelung: *Vatik. Katalog* II pl. 7 No. 102 and p. 324. Klöter: *Myron im Licht neuerer Forschungen* p. 40.

252. (I. N. 451). *Heracles (or athlete)*. Head. M.

H. 0.12. The chin broken off. The back of the head pieced on. Traces of red paint on the hair. Acquired in 1888 from the collection of Count Tyszkiewicz in Rome.

This fine little head of Pentelic marble was found in Athens and undoubtedly is an Attic original of the time of the beginning of Hellenism, in which features of Praxitelean and Scopiac styles are blended together. The swollen ears and the roll-bandeau in the hair point to a Heracles, though it may merely be a young hero or an athlete. The modelling makes it probable that it originated from a relief, for example a large sarcophagus relief in the style of the Alexander specimen.

Its nearest relation is a small Heracles head from Sparta, in the Worcester Art Museum, U. S. A. (*Annual of W. A. M.* II 1936-37 p. 9 fig. 8).

Billedtavler pl. XVIII. N. C. G. 117 (earlier bibliography there). S. Reinach: *Têtes antiques* pl. 176. Sieveking in *Münch. Jahrb.* X 1916-18 p. 182. Langlotz: *Darstellung des Menschen* p. 36. Fr. Poulsen: *Græske Originalskulpt.* pl. 31. P. J. Riis: *Festskrift til Fr. Poulsen* p. 21 note 6.

253. (I. N. 484). *Heracles*. Statue. M.

H. 1.67. The nose, lips, right lower leg and foot except the toes, part of the lion skin on the left of the head, and other small parts of it restored. The right arm, which was applied to the statue, most of

the left arm and other parts missing. Acquired in 1889 from Rome and reputed to have been found below the Villa d'Este at Tivoli.

A youthful, beardless Heracles, slim of limb and with something of the shifting of the weight of the body from one leg to the other that is characteristic of the art of Lysippus. Nevertheless the figure is not Lysippic, and the physique recalls a Scopiac Heracles in the Palazzo Doria in Rome (Arndt-Amelung 2266; see text of Arndt-Amelung 4168-69 p. 43). Our figure may also be regarded as a youthful variant of the type represented by No. 258 (compare with a Heracles in the Villa Albani, Arndt-Amelung 3592) but drawn conversely (see the Lansdowne Heracles in *converse execution* *Rev. Arch.* VI 1917 p. 460). Thus the Glyptotek figure is no pure Roman copy, but a variant embodying Scopiac and Lysippic elements. The large fracture in the right side of the figure suggests that it was grouped with another.

Billedtavler pl. XVIII. Reinach: *Rép. Stat.* II 1,222,9. N. C. G. 102-3 (with earlier bibliography). Franklin P. Johnson: *Lysippos* p. 205. Kaschnitz-Weinberg pp. 80 and 296.

254. (I. N. 562). *Heracles*. Head. M.

Height from chin to crown 0.29. The lower part of the neck new in marble, the forehead, brow margins, nose tip and left ear in plaster. Parts of the hair and the wreath badly bruised. The eyes were drilled; the head behind the wreath roughly executed. Acquired in Rome.

The beardless Heracles is characterized by the wreath of vine leaves in the hair, and there are a number of replicas, especially herms, of the type, which seems to be a classicistic-Roman conversion of the Scopiac type of Heracles, of which the principal representative is the so-called Lansdowne Heracles (on which see P. J. Riis in *Festskrift til Frederik Poulsen* p. 19 seq.).

On this beardless Heracles the wreath type varies, but the appearance of vine leaves, which are also to be seen on other replicas, must not confuse the head with Dionysus. Heracles is such a wine bibber that it is natural to find him garlanded as for a symposium.

No. 255 is a replica.

Billedtavler pl. XVIII. Botho Graef, *Röm. Mitt.* IV 1889 p. 193 seqq. on the group. Arndt-Amelung 4168-69, with an exhaustive description in the text by O. Brendel. Mustilli: *Museo Mussolini* p. 80 No. 5.



255. (I. N. 2238). *Heracles*. Head. M.

H. from chin to crown 0.25. The neck, lips and nose new in plaster. The surface weathered. The drilled pupils and curls place this copy to the 2nd cent. A. D.

The head was on the statue No. 113 when it stood in the garden of the Villa Martinori in Rome. It is a replica of the head No. 254, but resolved more into late-Roman taste. This head too shows Heracles wreathed in vine leaves.

Billedtavler pl. XVIII. Matz-Duhn I No. 100. Arndt-Amelung 1167 and 4170-71 (Brendel). Mustilli: Museo Mussolini p. 80 Nos. 8-9.

256. (I. N. 561). *Heracles*. Head. M.

H. 0.40, from chin to crown 0.35. The nose and lips damaged. Part of the left ear and the poplar wreath broken off. Acquired from Rome.

This head is a copy of a very pathetic, proud and recalcitrant Heracles of Hellenistic time; there is a replica of the head alone in Munich, of the whole statue in the Louvre, and of the torso alone at Naples and Florence. Here Heracles is wearing a wreath of poplar leaves (see No. 254).

Billedtavler pl. XVIII. N. C. G. 101 and p. 147 seq. Lippold, Arch. Jahrb. XXVI 1911 p. 278 with note 5. Arndt-Amelung 4172-73 (Brendel). Waldhauer: Kat. Ermitage I p. 31. See Arndt-Amelung 3715.

257. (I. N. 504). *Heracles*. Statue. M.

H. 1.52. The nose, genitals, left thigh and right knee-cap new in marble. The lips, forehead, right eyebrow and left upper arm damaged and patched with plaster. The right arm, left hand, most of the club and the lower legs missing. Acquired in 1891 from Florence.

Heracles is characterized by the lion skin over his head and the club in his left arm. The statue is a Roman decorative work, making use of form elements of the early 5th cent. B. C. in the body.

A youthful Heracles in a similar pose, but resting on the right leg, is known in two replicas (Amelung: Vatik. Katalog I p. 261 No. 132; pl. 27. Espérandieu: Recueil général IX No. 6902).

Billedtavler pl. XVIII. Reinach: Rép. Stat. II, 1,223,1. Arndt-Amelung Ser. XVII A, p. 15 (to 4833-36). N. C. G. 66-67.

258. (I. N. 1467). *Heracles*. Statue. M.

H. 0.86. The nose new. Both forearms, the right leg from the middle of the thigh, the left leg below the knee and part of the lion skin missing. On the left arm are traces of the club. The surface much weathered. Acquired in 1896 from the Martinetti estate in Rome.

Basing his theory on a much damaged Heracles head from Tegea, Dugas endeavours to recreate a Scopaic type of Heracles with four statue replicas, one of which is our figure. However, this is no pure type, and one might just as well apply the term Scopaic Heracles to other statues of unmistakably Roman stamp (e.g. Arndt-Amelung 3588-89 and 3592-93); for the figure embodies a mixture of Scopaic and Lysippic style elements much the same as does No. 253, so that perhaps it is matter of a Roman original, of which there are a number of replicas or variants (Bieber, below).

Billedtavler pl. XVIII. Reinach: Rép. Stat. IV 129,6. Dugas in Bull. Corr. Hell. XL 1916 p. 143 seq. with bibliography. Not. Scavi 1938 p. 168 seqq. Arndt-Amelung 4773 (Fr. Poulsen) and text of 4833-36 (M. Bieber).

259. (I. N. 1457). *Heracles*. Head. M.

H. from chin to lion helmet 0.41. The right cheek and all the neck new in plaster. The face and frontal hair much overdone. The back of the neck broken off. Acquired in 1896 from the Martinetti estate in Rome and reputed to have been found near the Colosseum.

Roman work associated with a Greek type of the 4th cent. B. C.

Billedtavler pl. XVIII. Arndt-Amelung 4279 (Brendel).

260. (I. N. 1470). *Heracles*. Colossal head. Travertine.

H. 0.38. The right eyebrow and eyelid new in plaster. The right side of the crown and the back of the head missing. Acquired in 1896 from Rome and reputed to have been found outside Porta San Giovanni.

This colossal head with its twisted wreath (corona tortilis) in the hair is a Roman decorative work, formally related to the head on the large gilded bronze statue of Heracles in the Conservatori Palace with its blend of Scopaic and Lysippic traits (see Stuart Jones: Cat. of Palazzo dei Conservatori pl. 113 and p. 282 No. 5). The head was placed mask-like as an architectural ornament, and we know of similar more than life-size heads from a cornice decoration,

including a beardless Heracles, from Cherchel in Africa (P. Gauckler: Musée de Cherchel pls. VI-VII).

Billedtavler pl. XVIII. Arndt-Amelung 154-55. P. J. Riis in Festschrift til Fr. Poulsen p. 22 note 24. Breitenstein in same work p. 91.

261. (I. N. 456). *Heracles*. Statue. Br.

H. 1.25 with plinth, the figure alone 1.15. Well preserved even to the finely profiled and ornamented plinth. Some of the repairs are antique. The inlay in the left eye modern. Across the chest a trace of the strap of the quiver. The left hand held bow and arrow, the right perhaps the club or the lion skin. The figure was acquired in 1891 from Martinetti in Rome and is stated to have been found in the ruins of an antique foundry under the Via Barberina in Rome.

This is a Heracles (not Helios, as one author suggests), and as the plinth is of the same shape as those of the Pompeiian bronzes, the work is at any rate Roman. It can scarcely be called a direct copy of a Greek original, but a free Roman-Classical figure employing elements of style especially of the 4th cent. B. C. Its nearest relative is the Albertini Heracles in the Terme Museum in Rome (Cultrera, *Memorie della Accad. dei Lincei* XIV 1910 pls. I-IV. *Oest. Jahresh.* XIV 1911 p. 95 fig. 98. See Arndt-Amelung 228-31).

Billedtavler pl. XVIII. Reinach: *Rép. Stat.* II, 1, 152,9 and 225,6. N. C. G. 89-92. Th. L. Shear, *Amer. Journ. Arch.* XX 1916 p. 294. M. Bieber, *Arch. Jahrb.* XXV 1910 p. 168. G. Lippold: *Antike Skulpturen der Glyptothek Ny Carlsberg* p. 20 and fig. 18. Krahmer, *Röm. Mitt.* 46, 1931, p. 140 note 1. Text of Br. Br. 691-92 p. 5 No. 39. L. Curtius: *Kunst der Antike* II p. 382. Süsserott: *Griech. Plastik des 4. Jahrh.* pp. 170 and 172. *Bull. Metrop. Mus.* 1951 p. 159.

262. (I. N. 457). *Young man (not Heracles)*. Head. M.

H. 0.175. Nose, mouth and chin bruised. From a statue. Found at Trianta on Rhodes, but acquired from Hartwig in Rome.

In the hair there are seven holes for a radiate diadem, which have led to the suggestion that it is the sun god (Helios). The antiquity of these holes, however, is doubtful. The head may just as well as No. 453 be a Hellenistic-Alexandrine portrait, in which case the nimbus would indicate a ruler.

Stylistically the head is related to that of the Agias statue in Delphi with its mixture of Scopaeic and Lysippic elements, but this blending of styles is also met with in Hellenistic art (see the head in Vienna, Schober, *Oest. Jahresh.* XIX-XX, 1919, p. 182 seqq. and pl. III).

Billedtavler pl. XIX. *Röm. Mitt.* II 1887 p. 159 seqq. N. C. G. 118 (with earlier bibliography). Franklin P. Johnson: *Lysippos* p. 153. Watzinger in *Expedition Sieglin II I B* p. 30 note 1 and p. 33. Strena Helbigiana p. 100. *Amer. Journ. Arch.* XX 1916 p. 283 seqq. Sieveking in *Münch. Jahrb.* X 1916-18 p. 181. Clara Rhodos V, 1 p. 42 seqq. P. J. Riis in *Festschrift til Frederik Poulsen* p. 16 fig. 3.

262 a. (I. N. 1262). *Heracles or athlete*. Small head. M.

H. 0.15. The nose and chin slightly damaged, the right side of the head pieced together of several fractured fragments. Acquired in Egypt.

It is the "cauliflower" ears that mean either Heracles or an athlete. The type if anything is Scopaeic, but in genuine Alexandrine modelling of the 1st cent. B. C. (see especially the eyes and compare with Nos. 330, 330 a and 453). And yet, this morbidez in Hellenistic art, a further development of the Praxitelean manner, is not confined to Egypt as was once thought. See the text of Br. Br. 650 and Wace, *Journ. Hell. Stud.* XXVI 1906 p. 241 seq.

Tillæg til Billedtavler pl. IV. Arndt-Amelung 4280-81 (Brendel).

263. (I. N. 485). *Heracles*. Torso. M.

H. 0.95. The torso is excellent workmanship but the surface has suffered from moisture. Acquired in 1892 from Martinetti in Rome.

Recognizable by the lion skin, Heracles had his left arm lowered and, to judge from the marks behind the right thigh, seems to have been holding his right hand behind his back (see the torso No. 352). A idea of the figure as a whole is provided by a statue of Heracles in Athens (*Röm. Mitt.* IV, 1889, p. 200).

It is a good, decorative Roman figure with style elements of the 4th cent. B. C. The physique is somewhat reminiscent of Scopaeic figures, but this torso has not the characteristic form of the navel (see No. 387).

Billedtavler pl. XIX. N. C. G. 93.

263 a. (I. N. 2773). *Heracles*. Torso. M.

Maximum H. 0.37. Only the torso and the right thigh, which has once been broken off, remain. Acquired in 1929 from Berlin.

The powerful physique and remnants of strap ends on the shoulders show that this delightful little torso represents Heracles. The movement is very violent, with a wide stride

and the left arm raised. On the front of the right thigh is a large puntello, with which Heracles' club might hypothetically be connected, held in his right hand.

The work is Hellenistic, closely approaching the torso of a battling satyr in the Uffizi at Florence, which Amelung (Führer p. 97 No. 153) describes as a Pergamene original (Br. Br. 29. For the modelling of the back cf. a Hellenistic Heracles in New York, A. W. Lawrence: Later Greek Sculpture pl. 25 b).

Which of Heracles' contests was represented in the group to which our torso belonged is not easy to decide. The fight with the lion is out of the question, as there is no sign of the lion at the sides of the figure. The raised left arm might suggest the horse of Diomedes, whose bit Heracles is holding with his left hand, but there is also a possibility of its being Heracles struggling with an Amazon (see for instance S. Reinach: Rép. Rel. I 117 and 399,2).

A torso related in style and identical with Reinach: Rép. Stat. V, 2, 477,2 was sold on June 12th 1928 at Sotheby's in London (Catalogue No. 20 pl. 12).

2. Tillæg til Billedtavler pl. VI. Arndt-Amelung 4802-03 (Fr. Poulsen).

264. (I. N. 1460). *Heracles*. Head. M.

H. of head 0.33. Nose and neck new in marble, part of the left eyebrow, of the lower lip and of the lion skin in plaster. The surface polished. Acquired 1896 from the Martinetti estate in Rome and reputed to have been found at Naples.

Poor Roman decorative work of the 2nd cent. A. D., as the drilling of the curls shows, carved in association with a Lysippic ideal Heracles, but so curiously individual that a portrait might be suggested.

Billedtavler pl. XIX. In Carl Jacobsen's catalogue erroneously described under No. 269. Arndt-Amelung 4282-83 (Brendel).

265. (I. N. 529). *Heracles with Omphale*. Statue. M.

H. 1.07, without plinth 1 m. The nose restored in plaster. Both forearms, and the toes of the right foot, missing. On the right thigh is a peg which once supported the hand-spindle. His left hand raised the garments. On his left shoulder is the hand of Omphale, with whom he was originally represented. The hero's ears are thick. Acquired in 1892 from Rome.

There is a complete specimen of the group, of exactly the same size as ours and in a much restored state, in the museum at Naples. Heracles and Omphale have exchanged clothes; on his head Heracles has a folded kerchief for the sun, like that worn by the peasant women of Italy to this day, and by his side is the wool basket. There is something comical in the manner in which he raises his garment and exposes part of his chest.

On account of its combination of humour and erotic the original group must be placed to Hellenistic, perhaps even to Roman time. The head of Heracles is a further development of the Lysippic type.

The group was both a popular and a varied one in Roman days. There is a quite decrepit head of Heracles with a woman's head-cloth from Constantinople at Dresden (Arndt-Amelung 743-44).

Billedtavler pl. XIX. Reinach: Rép. Stat. II, 1, 231,8. N. C. G. 127. Lechat in Revue de l'Art ancien et moderne 1912 p. 15 with note 4. Sieveking in Roschers Lexikon s. v. Omphale col. 890.

265 a. (I. N. 2600). *Little girl dressed as Omphale*. M.

H. with plinth 1.08. The nose, lips and chin restored. Both arms broken off; in the right shoulder a hole for pegging the right arm; the left arm fragment renewed in plaster. Parts of the lion skin and the plinth broken off. The head has been broken off, but it belongs to the statue. The front polished in modern time. Acquired in 1912 in Rome.

She is wearing a long peplos with overfold (apoptygma) and a knotted girdle; there are sandals on her feet. The fore-paws of the lion skin are knotted before her neck; its head forms a "Heracles helmet", while the rest of the skin with hind paws and tail fall down her back. The severe folds and modelling of the peplos are the result of the ordinary "Empire style" of the Roman period with its classical tendencies. On the right side the smock has come loose and bared the infant breast. The back is roughly executed.

Carvings of Heracles and Omphale do not begin until Hellenistic time but soon become extremely popular (see No. 265). In the Roman period developments are carried a step further, Roman ladies being represented with portrait faces as Omphale (Roschers Lexikon s. v. Omphale col. 891).



seq. Arndt-Amelung 2572). Our little statue must be taken to be an offspring of the same idea; evidently it was a "living" little maid who was given this heroic "attire," and the turn of the head coupled with the outstretched position of the left arm indicates that she was not alone, but grouped with a little Heracles boy; we know of several such boys, for instance the little child-Heracles at Montpellier, Arndt-Amelung 1852-54, a figure closely related to ours at Braunschweig, Arndt-Amelung 4174, and a statue in the Louvre (photograph Giraudon 1204. See the head in the Lateran, Arndt-Amelung 2164).

Tillæg til Billedtavler pl. V. Reinach: Rép. Stat. V, 1 181,6. Arndt-Amelung 4284-86 (Brendel).

266. (I. N. 530). *Torso restored as Heracles with Omphale*. M.

H. 2 m (with the spinning spindle); H. of figure with plinth 1.72. Acquired in 1893 from the Villa Borghese.

Restored in modern time: the plinth with the feet and adjoining parts of the drapery; part of the garment with genitals; part of the chest; the entire right side of the back down to the belt, the whole right arm, left shoulder and elbow and part of the forearm. The head is placed on a modern neck and is definitely modern, with artificial injuries to the surface. As furthermore the front of the body is over-worked, especially the hip and chest regions, »Heracles dressed as Omphale« is a very uncertain appellation.

Lippold holds that it is a female body and the type an over-elaborate transformation of the figure of Electra in the well-known group at Naples (Bulle: Der schöne Mensch pl. 141), but this does not agree well with the motive: the folds raised and clenched in the left hand with the resulting baring of the left leg, which is distinctly masculine in shape (though over-worked; see the motive in No. 265).

Arndt considered that the subject was the Cypriote Aphrodite, who was worshipped as a man in woman's clothing. One might also refer to a legend and a custom on the island of Cos: After a wrestling match Heracles had to flee and go into hiding in the house of a woman of Thrace, disguised as a woman. At a certain feast on the island the priest of Heracles had therefore to sacrifice in female clothing, and bridegrooms dressed themselves in the same way when bringing their brides home (Plutarch: Aëtia graeca 58).

But this figure is simply in too bad a state of preservation for making comparisons.

Billedtavler pl. XIX. Catalogue de vente de la Collection Borghese (1893) pl. V. N. C. G. 126. Lechat in Revue de l'Art ancien et moderne 1912 pp. 16-17 with note 2. Lippold in Röm. Mitt. XXXII 1917 p. 108. Waldhauer: Katal. d. Ermitage III p. 51.

267. (I. N. 1809). *Heracles and Hermes*. Double herm. M.

H. 0.165-0.195, Br. 0.18, D. 0.13. Facial length 0.12. The noses and the herms all restored in plaster. Acquired in 1900 from the archiepiscopal seminary at Udine.

Casual Roman work employing style elements of the 4th cent. B. C. Heracles is characterized by the lion skin, Hermes by the petasos. Herms of this type used to stand by the roadside as guide-posts, both gods being protectors of the traveller, Hermes as *ἐνὸδιος*, Heracles as *ἡγεμόνιος* (Anthol. Palat. IX 314). In palaestras and gymnasiums, too, they were set up (Cicero, ad Atticum I 10) as the special patrons of the games (Roschers Lex. I cols. 2176, 2342, 2358).

Another well-known type was the hermathena (see Stuart Jones: Museo Capitolino p. 141 No. 12 and pl. 34).

Billedtavler pl. XIX. Banko-Sticotti p. 27 No. 34. Auction catalogue of the Czernazai collection pl. XXXVII No. 439. Arndt-Amelung 1375-77.

268. (I. N. 1188). *Heracles*. Head. Peperine.

H. 0.43, from tip of beard to crown 0.36. The nose and neck restored; the left side of the beard damaged. The stone was once coated with a layer of stucco, of which remnants still remain. Found in the Sabine mountains. Acquired in 1894 in Rome.

Evidently local Roman or Italic work of the time of the Republic.

Billedtavler pl. XIX. Arndt-Amelung 4287-88 (Brendel).

269. (I. N. 1593). *Heracles*. Head. M.

H. 0.28 from tip of beard to crown. The nose, upper lip and neck new in plaster and marble. The surface damaged. A poplar wreath in the hair. The ears thick. Acquired 1897 in Rome.

Cheap Roman decoration work of the 2nd cent. A. D., modelled from a Greek work of the 4th cent. B. C.

Billedtavler pl. XIX. In Carl Jacobsen's catalogue described under No. 264. Arndt-Amelung 4289-90 (Brendel).

270. (I. N. 840). *Base relief, with three of the Labours of Heracles*. M.

H. 0.76, Br. 1.17. Heracles on the left lacks head, right arm and leg and left foot. In the centre he is short of the nose, most of the right arm and the whole of the left, the left knee and foot; the hind lacks head, left foreleg and both hind legs. Heracles on the right lacks nose, right arm and right leg. The relief was acquired in 1888 and was formerly in the Palazzo Lovatti in Rome (Matz-Duhn No. 3635) and probably belonged to the base of the large bronze Heracles in the Sala rotonda of the Vatican. Presumably there were four of these reliefs in all, each with three Heracles' works.

Similar Roman base reliefs are to be found in the Lateran (Arndt-Amelung 2188; and see 2217), in the Museo Capitolino (Stuart Jones pl. 13) and on fragments in Corinth (Classical Studies, presented to Capps p. 44 seqq.).

On the left Heracles is shooting at the birds of Stymphalus, which are shown in relief on the cornice. In the centre he is capturing the Arcadian hind and raising his club over it. On the right he is tearing a hole in the rock under Augeas' stables in order to lead the waters of the river Alpheius through them (see the relief in the Vatican, Amelung: Vatik. Katalog II pl. 80 No. 444). In front of the rock is the basket for removing the dung.

Similar paratactic representations of Heracles' tasks are to be found on Roman sarcophagi and the stage of the theatre at Delphi (Fouilles de Delphes IV pl. LXXVI).

Billedtavler pl. XIX. N. C. G. 73. Text of Arndt-Amelung 2188.

270 a. (I. N. 2462). *Herecles and Cerberus*. Statue. M.

H. without plinth 1.43. The nose, tip of the club and a little of the adjoining shoulder, part of the lion skin, the genitals, left foot, right leg from above the knee, two fingers of the left hand and the entire right arm, as well as Cerberus are all in plaster. (The puntello remnant shows that the restoration is incorrect.) Poor Roman work of the 2nd cent. A.D. Acquired 1910 in Rome.

Heracles, carrying his club and the lion skin as both helmet and cloak, with his right hand is drawing Cerberus after him from the underworld.

This is a parallel to a statue in the Sala degli Animali in the Vatican (Amelung: Vatik. Katalog II p. 380 No. 213 and pl. 34). The treatment of the physical contours and to some

extent of the head, is very reminiscent of the style of the 5th cent. (see 251 a), evidence of the classicism of the Roman Empire period (see Amelung l. c. p. 345). Otherwise the motive is known best from Roman sarcophagi.

Tillæg til Billedtavler pl. V. Reingaard: Rép. Stat. V, 1, 96, 5. Arndt-Amelung 4291 (Brendel).

271. (I. N. 1980). *Hermes (?)*. Statue. M.

H. 1.92. The nose and arms missing. Composed of several pieces. The head has been parted from the trunk, but fits into the fracture in the neck. Of the much-joined lower part the plinth, tree-trunk, right lower leg and left foot are antique, whereas the left lower leg and the applied piece of the right thigh seem modern. Of the upper edge of the tree the part in towards the leg is restored, and strictly speaking it cannot be proved that the antique lower part belongs to the trunk, though it seems probable judging from the style, size and surface of the parts. On this relation depends the identification of the figure as Hermes from the wings on the heels; this does not mean, however, that the Greek prototype from which it was copied was a Hermes; cf. No. 113. The statue once stood in the Pal. Odescalchi in Rome, where modern arms with Hermes attributes and a coarse, new nose were added; the joined legs and feet were painted. The arms were removed before the statue was acquired for the Glyptotek, which was in 1903 via Munich; the nose was removed in 1936. In the German Institute in Rome are some old photographs showing the various parts of the figure separated, taken apparently after it had left the Odescalchi palace: besides what Furtwängler and Amelung published a picture of the head alone and one of the antique lower parts; the latter photograph is also in the Glyptotek's collection.

The nude young man is balanced securely on his right leg, the left one being bent; like the Doryphorus of Polycleitus the figure is thus taking a step forward, but the rhythm of the body is less affected by it than in the Polycleitan figures. Therefore the original of our figure seems to be the work of an artist under Polycleitan influence but reluctant to change the older principles of the displacement of the planes of the body; and as the curious parting in the frontal hair may recall the Cassel Apollo (Nos. 61—62) and a Zeus head in the Villa Borghese (Arch. Jahrb. 46, 1931 p. 1 seqq.), both Attic works, the artist was probably an Attic sculptor of the time after 430 B. C. There is a replica of the head in the Arazzi Gallery at Florence (text of Br. Br. 596—97 figs. 3—5) and a related head of a youth in the Palazzo Riccardi

at Florence (Arndt-Amelung 314—15). There seems also to be some relationship with the famous statue of Diomedes (A. Maiuri: *Il Diomede di Cuma*) and with a statue at Dresden (Furtwängler: *Meisterwerke* p. 585 fig. 114). At any rate, the figure is based upon a work by a known artist, and the name of Cresilas has been suggested, famous as the creator of the Pericles portrait, but his work seems to lie on a higher artistic plane than the original of this rather inferior figure.

The extensive drilling in the hair refers the copy to the 2nd. cent. A. D., and the shape of the tree-trunk: a palm, abruptly truncated and with clusters of dates, is doubtless compatible with that placing (a similar trunk: Arndt-Amelung 2332; cf. Fr. Muthmann: *Hadrianische und antoninische Statuenstützen* p. 31 seq. The palm stem as a support appears earlier, however; see Muthmann p. 42 note 89).

Billedtavler pl. XIX. Matz-Duhn I No. 166. Reinach: *Rép. Stat.* IV, 78,3; 370,4; 384,6; VI 30,2. Br. Br. 596-597 (text by Furtwängler). Thorlacius-Ussing in *Tidskrift för Konstvetenskap* III 1918 p. 18 seqq. figs. 3-4. G. Lippold: *Antike Skulpturen der Glyptothek Ny Carlsberg* p. 21 and fig. 19. Amelung in *Arch. Jahrb.* 41, 1926 p. 271 fig. 41-42 (1. c. fig. 46-48, the Dresden statue) and p. 287 (the correct dating by L. Curtius). Schuchhardt, *Bericht über den VI. internat. Kongress für Archäologie*, Berlin 1939 p. 399 seq. and pl. 40. V. H. Poulsen, *Collections* III 1942 p. 90 seqq. and fig. 54.

272. (I. N. 1545). *Hermes or Hero*. Statue. M.

H. without plinth 1.95. The head is antique, but does not belong to this statue. The nose new in marble, the eyebrows, lips and chin in plaster. The right leg from knee to ankle restored in marble. The right forearm and left hand missing. The surface much weathered. Acquired in 1896 in Rome and reputed to have been found in Sicily.

The head is badly damaged but in point of style seems related to the type belonging to the statue. The trunk is Attic (see under No. 272 a) and a related head is preserved in the Hermes bust No. 272 a. The armour on the tree trunk might suggest that this Hermes type was used as a hero in Roman times.

Billedtavler pl. XIX. Reinach: *Rép. Stat.* IV 78,4. Mariani, *Ausonia* II 1907 p. 216. Lippold, *Arch. Jahrb.* XXVI 1911 p. 272 notes 2 and p. 279 (II 2). Franklin J. Johnson: *Lysippos* p. 183. Adriani, *Bull. Com.* LXI 1933 p. 75 seq. Arndt-Amelung 4292-94 (Brendel).

272 a. (I. N. 2570). *Hermes bust*. M.

H. 0.63 with the block below, length of face 0.15. Greek marble. In

excellent preservation. On the back of the neck is a lump of raw material (as is the case e.g. with the Hermes statue in the Bardo Museum at Tunis, from Carthage, Musée Alaoui II p. 46 No. 940 and our statue No 544). Acquired 1911 in Rome.

This long form of bust, reaching to below the navel, places the copy to the 2nd cent. A. D. (see Nos. 706, 707, 731, 732, 749). The arms are broken off, but in the stump of the right arm is an iron clamp, so that originally they seem to have been executed in full with attributes — purse and Hermes staff — in the hands. It is the work of a copyist, cursory but not without grace.

Our Hermes has wings attached to the narrow bandeau and is wearing a chlamys with a large round buckle over the left shoulder. We know the type from many replicas, of which a marble Hermes from Anticythera and the so-called "Mercure Richelieu" in the Louvre are the most famous. The head of our bust is of ordinary Praxitelean character and does not conform stylistically to the heads of the type (Lippold, *Arch. Jahrb.* XXVI 1911 pp. 271 seqq. and 279). Of the Hermes figure we have a replica with an unrelated head in No. 272.

Tillæg til Billedtavler pl. V. Arndt-Amelung 4295-96 (Brendel).

273. (I. N. 572). *Bust with head of "the sandal-tying Hermes"*. M.

H. 0.56 (without the foot), of the head alone 0.26. The foot of the bust modern, the bust with the cornucopia is of the Flavian time and doubtless originally associated with an imperial portrait. The neck seems to be antique, but it belongs to neither the bust nor the head, to which it is joined at a cut surface. The nose, middle of the upper lip, parts of the ear (evidently crude work by an inferior sculptor), and parts of the hair are restored in marble. The patina is an artificial oil patina, no doubt laid on to make up for the polishing. The entire bust stood in the Villa Borghese and was there called "Il Genio del popolo Romano".

The head belongs to a famous statue, the Sandal-Tyer (see No. 273 a). The best copy of the head is the so-called Fagan head in the British Museum (*Marbles and Bronzes in Brit. Mus.* pl. 25). Its animation also places the Glyptotek head on a very high level.

Billedtavler p. XIX. N. C. G. 12-129 (with bibliography). Franklin P. Johnson: *Lysippos* p. 170 note 29.



273 a. (I. N. 2798). *Sandal-tying Hermes*. Statue. Pentelic marble.

H. 1.54, with base 1.62. The nose, part of the right eyebrow, an area of the hair above the right ear, a piece of the neck, the right forearm, the right foot, the rock, the support, most of the plinth, the left upper arm from shoulder to elbow, the left hand, parts of the cloak and buttocks, the left lower leg all restored, whereas the left foot and the adjacent part of the plinth are antique. The head has been broken off, but belongs to the statue.

The statue was found in 1769 in Hadrian's villa at Tibur (Tivoli) and until 1930 stood in Lansdowne House, London. Despite all its restorations it is the best preserved replica of a famous statue, for the replicas in Paris and Munich are even more patched up and furnished with heads that do not belong, while a torso with the head in the original position, found at the Athens Acropolis, is unfinished (Arndt-Amelung 733-34).

The figure was originally called Jason but has now received its correct appellation, Hermes, who is represented tying his "winged sandals" preparatory to hastening off with a message from Zeus; while doing so he rises partly and listens to a new message from the king of the gods (see the listening expression on the head No. 273). As new studies have shown, this is the original motive, but it is not impossible that the statue may also have been used as an ordinary picture of a young sportsman in the Palaestra (see Picard in Bull. Corr. Hell. LV 1931 p. 15 seq. and pl. I).

The proportions and the modelling recall figures of Lysippus, though the latter are harder and drier, so that the reference of the original to a pupil of the greatest sculptor of the 4th century is perhaps just as feasible.

2. Tillæg til Billedtavler pl. VI. A. Michaëlis: Ancient Marbles in Great Britain p. 464 seqq. No. 85. K. Lange: Das Motiv des aufgestützten Fusses p. 2 seqq. Franklin P. Johnson: Lysippos p. 170 seqq. with bibliography. See also p. 316, 87. Catalogue of Lansdowne sale No. 49. Süslerott: Griech. Plastik des 4. Jahrh. p. 192 note 237. Kleiner: Tanagrafiguren p. 234. Arch. Anz. 1941 p. 563, note 1. Id. David Robinson, Hesperia, Supplement VIII 1949 S. 317 and pl. 42, 21 b.

274. (I. N. 1464). *Hermes*. Head. M.

H. 0.26. The front of the petasus, upper part of the wings, tip of the nose new in plaster. The entire head with the exception of a small portion of the petasus at the back of the neck so polished and touched

up in modern time that it must be described as stylistically worthless, for which reason it has been placed in the store-room.

Billedtavler pl. XIX. Arndt-Amelung 4297-98 (Brendel).

274 a. (I. N. 2422). *Hermes*. Head. M.

H. 0.18. Nose and chin broken off. Acquired in 1909 in Rome.

In the curly hair a bandeau with wings. For the style of the frontal hair see No. 117. Classicistic-Roman work of the 2nd cent. A. D.

Tillæg til Billedtavler pl. V. Arndt-Amelung 4299 (Brendel).

275. (I. N. 1590). *Hermes*. Statue. M.

H. 1.46. The head (carved after the Belvedere Hermes, see Arndt-Amelung 877-78), the right forearm, left shoulder and arm, right foot, and lower leg, left foot, parts of the torso, some drapery folds, restored. The right hand is antique and probably belongs to the statue; in that case the object it holds is presumably a part of a Hermes attribute: the leather purse. This much restored figure came from the Palazzo Sciarra Rome and was acquired in 1897.

The composition recalls a painting in Pompeii of a sitting Orestes (P. Herrmann: Denkmäler der Malerei des Altertums I pl. 119) and suggests a prototype of the 4th cent. B. C. Contemporary vase pictures repeat and vary the motive, and we know of related small figures in bronze.

Billedtavler pl. XIX. Matz-Duhn I No. 155. Reinach: Rép. Stat. II, 1, 170, 5. Götze, Röm. Mitt. 53, 1938, p. 257. Brendel in Arndt-Amelung 4300-01. Fr. Poulsen, Collections III 1942 p. 163 seqq.

275 a. (I. N. 2590). *Hero head*. M.

H. 0.37. Fine-grain Greek marble. The nose and part of the lips missing (formerly restored in plaster). The top of the head, which was worked separately, missing; the neck is damaged. Parts of the surface badly worn. Shaped for a statue. Acquired 1911 in Rome.

Roman copy of a familiar type which formerly passed under names such as Massinissa and Miltiades, its best specimens in the Capitoline Museum and in the Louvre. Even the small star on the front of the helmet above the forehead is to be found on the good replicas (Furtwängler: Masterpieces pl. IV. The Capitoline specimen, Arndt-Amelung 437/8). The original was doubtless of the latter half of the 5th cent. B. C., and the Attic helmet indicates that it was the statue of a

hero, but not of a strategus, the latter always wearing Corinthian helmets (see Nos. 438 and 440). As a consequence, contrary to certain opinions it cannot be a copy of the bronze statue of Xanthippos, the father of Pericles, which was placed on the Acropolis by the side of the statue of Anacreon (No. 409). A closely related type: bearded warrior in Attic helmet, is to be found both in the Parthenon frieze and in Attic sepulchral reliefs and indicates that the original of our head was an Attic work of about 430—420 B. C. (A. H. Smith: *The Sculptures of the Parthenon* pl. 63 No. 8 and pl. 66 No. 15. Diepolder: *Die attischen Grabreliefs* pl. 12, 1. Blümel: *Katalog Berlin III* pl. 37, K 27).

Our small head No. 439 seems to be a diminished and cursory copy-variant.

Tillæg til Billedtavler, pl. V. Lippold: *Griech. Porträtstatuen* p. 37 note 2. *Jahrbücher für das klassische Altertum* XLI 1918 p. 373. Brendel in *Arndt-Amelung* 4302-03. V. H. Poulsen, *Berytus VI* 1939-40 p. 16 seq. L. Laurenzi: *Ritratti greci* p. 91 No. 14 (erroneously considered to be a strategus). Bandinelli: *Storicità* p. 87.

276. (I. N. 869). *Three-sided base with dancing horae*. M.

H. 0.41, Br. 0.20. The upper part with the heads of the three dancing women missing. Acquired 1888 from the collection of Count Tyszkiewicz in Rome.

Above a handsomely moulded foot rises the three-sided block which presumably carried a votive object, its corners occupied by three dancing women in flowing chitons, each one holding a fold of the himation worn by the one in front; the himation is rolled up over the shoulder and under the armpit to provide untrammelled movement. Probably they are horae.

The work has several parallels, but a veritable pendant, agreeing in everything to the moulding of the base, was unearthed by the French excavations in 1909 at the Janiculum in Rome (*Comptes Rendus de l'Académie des inscriptions et belles lettres* 1909 p. 619 pls. IV—VI). The Glyptotek base must have come from the same place, from an earlier find.

The female figures seem to date back to originals of the Hellenistic period, but the execution refers the work itself to neo-Attic art (see No. 277). Another Roman relief with dancing Charites from Tarcuna, in Tripolis, now in the

Ashmolean Museum, Oxford, provides a better idea of the beauty of the Hellenistic original than our base (*Annual of Br. Sch.* III 1896—97 p. 170 and pl. XIV).

The Hellenistic-Attic reliefs, which belong to the 1st cent. B. C., were treated by Fr. Hauser: *Die neuattischen Reliefs* (1889) and Richter in *Journ. Hell. Stud.* 45, 1925 p. 201 seqq.

Billedtavler pl. XX. S. Reinach: *Rép. Rel.* II 184,2. Brendel in *Arndt-Amelung* 4399-4400.

277. (I. N. 499). *Dancing nymph*. Torso. M.

Greatest H. 0.48. The head, the legs from the knees and part of the folds are missing. Coming from Crete, it was carried by Admiral Spratt to his collection at Tunbridge Wells in Kent, whence through several channels it reached the Glyptotek.

The young woman is dancing, wrapped in her large himation, her movement being from right to left and giving the body a relief-like aspect. The left knee is slightly bent, the right arm and hand, concealed by the garment, are raised towards the chin, whereas the left arm is lowered and the hand at the left hip represented as gripping the folds which radiate out to the sides. The treatment of the drapery is beautiful, with a distinctive stylization of the folds, whose lines, especially on the left leg and over the left hip, are drawn in well-balanced and handsome curves. The drapery, which is by no means thin, reveals the moulding of the body, but this moulding, especially the right hand and the abdomen, has received a rather summary and dry treatment. This is probably a work of the neo-Attic school, which had its inflorescence in the 1st cent. B. C.

The figure is well known from several replicas and variations, though none are so good in their workmanship. Its nearest relations are a statuette in Munich, of which the head and lower part are modern, and a figure on a column drum in the Vatican; but we encounter the same dancing figure in vase pictures and in terracottas (Siudniczka: *Kalamis* pls. 1-3). Other close relations are the nymphs on an entire group of votive reliefs found at the Acropolis in Athens and in the Pan grotto at Parnassus, representing nymphs dancing in the presence of Pan (see *Εφημ. ἀρχ.* 1905 p. 142 seqq. and pl. 3).

These votive reliefs belong to the 4th cent. B. C. The neo-

Attic artists worked especially with style elements of the 5th and 4th centuries and sometimes produced sculptures which were once taken to be classical (see the Athena relief No. 231 a).

Billedtavler pl. XX. N. C. G. 65: *Ἐφημ. ἀρχ.* 1905 p. 147. F. Studniczka: Kalamis pp. 30, 33, 36 and pl. 2. S. Reinach: *Rép. Stat.* II, I, 403,2.

278. (I. N. 1474). *Africa (previously called Isis)*. Head. M.

H. 0.33, from chin to crown 0.26. The nose and lips new in plaster. Roman work of the 2nd cent. B. C. Acquired in 1896 in Rome.

The gracefully twisted curls are also worn by Isis, but the elephant head over the crown shows that it is a personification of Africa, a motive appearing elsewhere in Roman art (especially bronzes and sarcophagi; see Walters: *Select Bronzes of the Brit. Mus.* pl. 59. Bollettino d'Arte III 1909 p. 291 fig. 3 and p. 295. I. Bayet, *Mélanges de Rome* 48, 1931, p. 44 seqq.).

The style of hair and the elephant skin are also familiar from coin pictures of Egyptian queens (Catal. of Coins of the Brit. Mus. The Ptolemies pl. XXIII 10). In the Vatican there is a woman's portrait of the 2nd cent. B. C. with an elephant skin over her head (Amelung: *Vatik. Katalog* II pl. 68 No. 296. Text p. 494). The Glyptotek head, however, gives no impression of being a portrait.

See also the Libyan type discussed by Cumont, *Mon. Piot* 32, 1932, p. 41 seqq. and pl. IV.

Billedtavler pl. XX. Arndt-Amelung 4401 (Brendel). Ibrahim Noshy: *The Arts in Ptolemaic Egypt* p. 278.

279. (I. N. 1586). *Isis*. Statuette. M.

H. 0.89. The head is modern, a cunning forgery with artificial sinter. The handle of the vase and some fingers restored. The right arm missing. Said to have been found on the Aventine hill in Rome. Acquired 1877 from the Rome dealer Alberici.

The goddess is holding the pail (situla) in her left hand. In her outstretched right hand she must have held the sistrum (see Alda Levi: *Sculture del Palazzo Ducale di Mantova* pl. XL).

The head being missing, there is a chance that this is a portrait figure of a priestess of Isis (see P. Wendland:

Hellenistisch-römische Kultur p. 186 and pl. VII 2: Lafaye: *Cultes des divinités d'Alexandrie* pl. IV). Its small size, however, rather suggests a votive statuette of Isis.

The type was created in association with classical art, especially the Athena statue of the Hope-Farnese-Albani type (see under No. 102). And yet, the striding pose is abandoned in favour of an earlier, more composed attitude with the feet almost side by side; the strong emphasizing of the free leg shows, however, that there is no question of an actual prototype, but of a Roman combination.

Nos. 280 and 280 a are of the same type.

Billedtavler pl. XX. Reinach: *Rép. Stat.* IV 253,6. Arndt-Amelung 4402 (Brendel). On the type see G. Lippold: *Kopien und Umbildungen* p. 206. Ed. Schmidt: *Archaistische Kunst* p. 64. V. H. Poulsen in *Acta Arch.* IV 1933 p. 108 p.

280. (I. N. 1181). *Isis, or Priestess of Isis*. Statuette. M.

H. 0.98 without head and plinth. The head is modern, as also (in plaster) the plinth with the fore part of the feet. Both forearms missing. Trace of puntello on outer side of left thigh. Found in Tivoli (Tibur) and acquired in 1894 from Rome.

This is of the same type as No. 279 (vide supra) and 280 a.

Billedtavler pl. XX. Reinach: *Rép. Stat.* IV 255,7. Arndt-Amelung 4403 (Brendel). *Acta Arch.* IV 1933 p. 108 p.

280 a. (I. N. 2507). *Priestess of Isis*. Torso. M.

Greatest H. 0.82. Head, arms and lower legs missing. The drapery arrangement as on No. 280. Coarse copyist work. Acquired in 1910 in Rome.

The same type as Nos. 279 and 280. From the tomb monuments we learn that female figures of this type often represent priestesses of Isis, not the goddess herself. See e. g. Daremberg-Saglio s. v. Isis p. 585 fig. 4104.

Tillæg til Billedtavler pl. V. Reinach: *Rép. Stat.* V, 2, 389,2. *Acta Arch.* IV 1933 p. 108 p.

281. (I. N. 1992). *Isis*. Statue. Dark grey marble (Bigio).

H. 1.39, of torso alone 1.12. The head, the feet and the plinth new in white marble. The small aegis restored, as also the left breast, breast-bow and shoulder; this is revealed by the material, mode of treatment and the kind of application. The back roughly worked with



a toothed chisel. Poor Roman work. The statue was formerly in the Villa Pamphili in Rome and was acquired in 1904.

The fringed shawl verifies the identification as Isis, and this specimen is evidently a copy of an idol. It was nothing uncommon for sculptures of Isis and Sarapis to be carved in black or variegated marble (see Lippold: *Kopien und Umbildungen* pp. 138 and 259 note 4).

Billedtavler pl. XX. Arndt-Amelung 4404 (Brendel).

282. (I. N. 868). *Three-sided candelabrum foot*.

H. 0.915. Acquired in 1893 from Rome and reputed to have been found in Campania.

On the foot the corners are occupied by protomes of Persian griffons, and between them are spirals and rosettes. Above these, in flat, foursided panels, three deities in archaistic style: Zeus with sceptre and eagle, Poseidon with trident and wearing sandals, Ares with helmet and lance, and on the ground the shield. All three types of gods are also to be seen on other monuments of similar style. Ares' physical modelling is quite baroque and therefore not a copy of an archaic prototype.

The type and the ornaments secure this foot a place within a group that has its starting point in a candelabrum from the large ship find at Mahdia, Tunisia, datable to the time of Sulla (Merlin et Poinssot: *Cratères et candelabres* p. 120 and pl. 36 seqq.). Yet the type seems to have persisted far down into the Empire period (Arndt-Amelund 2218—20 with text and 2516—18. See Athen. Mitt. 51, 1926. p. 117 seqq.).

Our foot belongs at any rate to the Roman Empire.

Billedtavler pl. XX. N. C. G. 18. V. H. Poulsen in Berytus II 1935 p. 53, IX. The figure of Poseidon is repeated on a foursided foot in the Villa Albani, Arndt-Amelung 4321.

282 a. (I. N. 2611). *Roman candelabrum*. M.

H. 2.95. Much patched, with many modern additions by the famous Italian forger Picconi. On the three-sided foot, of which the corners are new, are: 1) a tree, 2) a jug and a bowl, and 3) a wreath. Over each of these emblems the more or less preserved inscription: AVGVSTO SACR(um). The upper parts with leaves and string-ornaments. Acquired in 1912 from Rome.

The inscription suggests that the candelabrum once stood in an Augustus temple. These marble candelabra originate from the giant torches of marble which used to be set up in front of the temples for festivities, especially the Demeter temple in Eleusis (see Theophrast's *Characteres* III 3). There is an Etruscan marble torch of this type in the Glyptotek's Helbig Collection, H. 313. In Roman times ornate candelabra were used quite decoratively, for the embellishment of halls and parks, and the finds in Hadrian's villa at Tibur show how prolific was their number (see Winnefeld: *Villa des Hadrian* p. 148). Cicero (in *Verrem* IV 64—65) reproaches Verres for having stolen a magnificent, jewelled candelabrum intended for the temple of Jupiter on the Capitol.

Tillæg til Billedtavler pl. V.

283. (I. N. 867). *Candelabrum foot*. M.

H. 0.44. Reputed to have been found at the Via Flaminia at Rome. Acquired in 1891 from the Palazzo Piombino Rome.

The upper and lower parts lost. The relief slab alone, with Zeus holding a cup and the thunderbolt, is almost intact; in another panel is a headless female figure holding an oblong object, possibly a torch, in which case it is Artemis. Another headless female figure in the third panel may be Hera. The style is archaistic like No. 282.

Billedtavler pl. XX. N. C. G. 19.

284. (I. N. 519). *Battle of Centaurs and Lapithae*. Puteal (well head). M.

H. 0.90, Diam. 0.82. This puteal is broken in two pieces. The base is modern. The relief was acquired from Rome and is said to have been found in 1887 outside the Porta Portese.

Among vessels of all kinds is depicted the fight between Lapithae and Centaurs, in three scenes: 1) A Lapith, armed with a club and treading upon a cantharos, is battling with a badly foreshortened Centaur throwing two drinking vessels at him. 2) A Centaur, about to abduct a woman, is seized by the hair by a Lapith. 3) A Centaur has seized a woman by the arm after throwing the drinking horn, and the Lapith is wounding the broken leg of a couch above his head.

No doubt the scene was taken from a painting (see the

marble vase in Madrid, Arndt-Amelung 1694—96). It is fairly good Roman work.

Billedtavler pl. XX. N. C. G. 84-86. Not. Scavi 1 87 p. 283.

285. (I. N. 1827). *Satyr (formerly called Centaur)*. Herm. Rosso antico.

H. 0.58. The nose and right shoulder new. The front part of the neck and the chest missing, like the inlaid parts of the eyes. Hair and beard bruised, the entire surface worn. Acquired in 1890 from Rome.

A similar herm (also of Rosso antico, a material quarried at Cape Matapan in Laconia and first used in the 2nd cent. B. C.) is in the Vatican, and another in Vienna (badly damaged); they are satyrs with laughing faces and an ivy wreath in their hair. The rough finish at the back is evidence that these herms were set up against a wall. They are Roman work, decorative art for gardens and interiors, but the style betrays a connection with works of the latter half of the 4th cent. B. C., especially one by the sculptor Eucleides, of which the head was recovered at Aigira in Achaia (North Peloponnesus). See Oest. Jahresh. XIX—XX 1919 p. 1 seqq.

Billedtavler pl. XX. Dickins, Annual Brit. School XI 1904-05 p. 173 seqq. and pl. IV. G. Lippold: Kopien und Umbildungen p. 139. A. W. Lawrence: Later Greek Sculpture p. 121. Lippold, *Ἐφῆμ. ἀρχ.* 1937 (memorial publication) p. 254 seq., fig. 4.

286. (I. N. 1291). *Caryatid*. M.

H. 2.21. Restored in marble are: Nose, mouth, chin, left breast, left arm from the middle of the upper part, the right forearm with hand and scroll. The restorer chiselled away the capital and most of the falling curls. From the Palazzo Giustiniani in Rome like No. 301, and acquired in 1895.

Like No. 301 and a caryatid in the Vatican (Br. Br. 177), this figure is a poor, Roman imitation of the famous Korae or caryatids of the Erechtheum. As the Palazzo Giustiniani stands near the Pantheon, it was thought earlier that Nos. 286 and 301 were two of the caryatids carved by Diogenes, the Athenian sculptor, for Agrippa's building. This cannot be so, however, as Diogenes' caryatids were greatly admired by the Roman connoisseurs of the time (Pliny: Nat. hist. XXXVI 38) and as Agrippa's Pantheon was destroyed by the flames. No. 286 is related to the second Erechtheum kore in

the first row from the left, the one that is now in London. Freer, classicistic conversions of the Erechtheum korae are also known, represented especially well by two figures in Istanbul (from Tralles) and Cherchel (A. v. Salis in Arch. Jahrb. XXVIII 1913 p. 16 seqq. Gauckler: Musée de Cherchel pl. IV. Mon. Piot X 1903 p. 13 and pls. II—III. See the type represented by Arndt-Amelung 297).

Billedtavler pl. XX. Amelung: Vatik. Katalog I p. 10. Matz-Duhn I 1363. Helbig-Amelung: Führer No. 1. Giulio Rizzo: Sculture antiche del Palazzo Giustiniani, Rome 1905, p. 69. G. Lippold: Kopien und Umbildungen griech. Statuen pp. 115 and 257, X note 3. Alda Levi: Sculture del Palazzo Ducale di Mantova p. 22. Fr. Poulsen in Arndt-Amelung 4405-08. A survey of Roman copies of the Erechtheum korae is given by H. Götze in Röm. Mitt. LIII 1938 p. 225 note 2.

287. (I. N. 1509). *Caryatid*. Upper part of a statue. M.

H. 0.38. Both arms and the capital missing. The left arm was raised as in the type Istanbul (from Tralles) and Cherchel. On this see No. 286. Acquired in 1896 in Rome.

Inferior Roman decorative work.

Billedtavler pl. XX. Arndt-Amelung 4409-11 (Brendel).

288. (I. N. 534). *Driving scene*. Relief fragment. M.

H. 0.47, Br. 0.35. The left margin of the slab is preserved, otherwise the edges are fractured. Reddish-brown remains of paint on the wall, leading horse (which lacks ear and forelegs) and the background. Acquired in Rome.

In the background is the city wall with ashlar and merlons; in the embrasure between two merlons a right arm holding an infant. In front of the wall are two horses moving at a wild gallop. Evidently the scene represented Achilles in his chariot dragging the body of Hector across the plain, whilst from the top of the city wall Andromache, Hector's wife, looks on lamenting and holding out her little son Astyanax in an attempt to mollify the angry foe. In the Palazzo Colonna in Rome there is a somewhat larger relief fragment with the following scene: Hector's corpse being borne into the palace at Troy (Arndt-Amelung 1162). The style of these reliefs with an architectural background is Roman, and quite a number are known (e.g. A. Hekler: Sammlung antiker Skulpt. in Budapest p. 96 No. 88. Schreiber: Hellenistische

Reliefbilder pls. 26. and 26 A, and Brit. Mus. No. 2198. On Roman relief art see Sieveking in Festschrift Paul Arndt p. 14 seqq.).

Billedtavler pl. XX. N. C. G. 148, left.

289. (I. N. 878). *Small bull-head console*. M.

H. 0.17, D. 0.17, Br. 0.12. Acquired in 1888 from the collection of Count Tyszkiewicz in Rome.

It is the protome of a sacrificial bull with a band (vittae) across the forehead that bears the palmette-adorned console shelf. It has holes for metal mountings below (for acanthus) and on the sides. Roman work.

Billedtavler pl. XXI.

289 a. (I. N. 2221). *Console with long-haired and bearded head (Caelus)*. M.

H. 0.25. Lacking the nose and forehead, which like the fringe curls were separately applied. Acquired from Rome.

Roman work. The type recalls the Roman sky-god Caelus.

Tillæg til Billedtavler pl. V. Arndt-Amelung 4412 (Brendel).

290. (I. N. 1597). *Kore (young girl)*. Small head. M.

H. 0.15. Only insignificantly damaged. Found at Patras, whereafter in the collection of Consul Fels on Corfu. Acquired in 1897 via Munich.

By its style of hair and the delicate treatment of eyes and mouth the type is reminiscent of the beautiful kore head in Kaulbach's collection at Munich, an original of the time of Praxiteles. Similar 4th cent. ideal portraits with related hair-dressing are known in both originals and copies, and one of the group is Silanion's portrait of the poetess Sappho, which is now thought to have been found again. Our beautiful little head might have come from a tomb or a votive figure and is undoubtedly a Greek original of the close of the 4th cent. B. C.

Billedtavler pl. XXI. G. Lippold: *Antike Skulpturen der Glyptothek Ny Carlsberg* p. 25 and fig. 27-28. Fr. Poulsen: *Græske Originalskulpt.* pl. 24. Brendel in Arndt-Amelung 4413-15. See Arndt, *Zeitschr. des Münch. Altertumsvereins* XI 1900 p. 4 and text of A. B. 213-14. Arndt-Amelung 1188-89 and 2150-51. Bulle. *Der schöne Mensch* pl. 255. On Sappho, Ed. Schmidt in *Arch. Jahrb.* 47 1932 p. 263 seqq., especially p. 273 note 1, where the Glyptothek's head is placed as No. 4.

290 a. (I. N. 2638). *Cora. Torso*. M.

H. 1.58. The torso is indifferent work and the surface has been spoiled by acid. The plinth and the right foot new. Acquired 1913 in Rome.

This statue is a replica of a beautiful female figure in the Villa Albani in Rome (Br. Br. 255. The head alone Arndt-Amelung 1115-16), and both are Roman copies of a famous statue of the time of Pheidias, i.e. an Attic work of about 440 B.C., which, on account of a likeness to one of the female figures on the somewhat earlier, famous relief from Eleusis, has been called Cora (Persephone) (the Eleusis relief Br. 7).

Of a related but somewhat earlier goddess figure the Glyptotek's Helbig collection possesses an interesting Italic miniature copy in H. 17, a contemporary copy and quite different from the current Roman copies (see Ed. Schmidt: *Antike Plastik* W. Amelung gewidmet p. 226; V. H. Poulsen, *Berytus* VI 1939-40 p. 17). Cf. H. 16, a copy from an unknown Athena statue. Nos. 304 a and 535 are also related types.

Tillæg til Billedtavler pl. V (with modern head and arms, now removed). Reinach: *Rép. Stat.* V, 1, 105, 1. Fr. Poulsen in Arndt-Amelung 4416. On the type and its variants H. Schrader: *Phidias* p. 49 seqq., Curtius in *Gnomon* I 1925 p. 7. Carl Watzinger in *Expedition Sieglin II I B* p. 104 and Blatt 8. Studniczka in *Neue Jahrb.* II 1926 p. 391. Lippold, *Gnomon* 16, 1940, p. 319. On the two divinities, mother and daughter, in Eleusis: Martin Nilsson in *Archiv für Religionswissenschaft* XXXII 1935 p. 79 seqq. and Rühlmann: *Die eleusinischen Göttinnen* p. 44 seqq.

291. (I. N. 886). *Relief fragment with oak wreath*. M.

H. 1.01, Br. 0.89. The slab behind the wreath damaged. Acquired from Innocenti in Rome.

This is part of a frieze from a Roman monument with a beautifully executed oak wreath, corona civica (on the meaning of which see Altmann: *Röm. Grabaltäre* p. 174). The rather hard and dry rendering of leaves and bands points beyond the 1st cent. A. D. (see Altmann 1. c. p. 180 seq., figs. 145-145 a) to the beginning of the 2nd cent. A. D. (cf. E. Strong: *Scultura Romana* II p. 206 fig. 121; the Trajan period).

Billedtavler pl. XXI, where the wreath is upside down. (For the correct position see Altmann 1. c. p. 12 seqq., figs. 146, 148 and 150).



292. (I. N. 433). *Headless female figure. M.*

H. 1.58. The plinth, destroyed at the front, is intact rearwards and on the left side and shaped for insertion into a larger socle. The folds on the back are not fully carved. The right hand, left forearm and the head were applied separately. Acquired from Rome, where it once stood in the Villa Ludovisi.

This torso is a Roman copy, but of such fine workmanship that it has been regarded as a Greek original; there are no other copies of the type, and the appearance of the head is unknown. The figure, which may be identified as a goddess, dates back to an original of about 460 B. C. carved in Peloponnes, probably at Argos. It is a typical work of the time after the Persian war, carried out in the severe style which has received its name from its vigorous reaction against the elegance of the late-archaic style. Characteristic elements of its style are the garment, the heavy Doric peplos of wool, and its dominating influence on the structure of the figure, contrasting with the heavy, as it were fluted lower part where the bent left leg only faintly asserts itself and the smoother overfall of the cloth in front of the breast. Its nearest relation among original sculptures of the time is Athena in the Augias metope from the Zeus temple at Olympia (E. Buschor: *Die Skulpturen des Zeustempels* p. 79). See also No. 293.

Billedtavler pl. XXI. Reinach: *Rép. Stat.* II 2, 644, 6. N. C. G. 7-8. Mariani in *Bull. Com.* XV 1897 pl. XIV C and p. 184. E. Buschor: *Die Skulpturen des Zeustempels* p. 35. L. Curtius, *Städel-Jahrbuch* III p. 181 figs. 140-143. Gisela Richter: *Sculpture and Sculptors of the Greeks* figs. 320-321. L. Curtius: *Die antike Kunst* II pp. 256 and 279. V. H. Poulsen in *Acta Arch.* VIII 1937 p. 30; XI 1940, p. 39; *Collections* III 1942 p. 54 seq. and *Berytus* VI 1939-40 p. 9, where the presumed head is indicated. Deane, *Amer. Journ. Arch.* 42, 1938 p. 288 seqq. Josef Fink and Hans Weber: *Beiträge zur Trachtgeschichte Griechenlands* p. 119. Kaschnitz-Weinberg, *Marburger Jahrb. für Kunstwissenschaft* XIII p. 60. Kleiner: *Tanagrafiguren* p. 201. Langlotz in *Arch. Jahrb.* 61/62, 1946/47, p. 105.

293. (I. N. 566). *Female head. M.*

H. 0.37. The nose tip missing. Part of the back splintered off. The surface covered with vegetation remains. Acquired in 1891 from Florence and said to have been found at Syracuse (not at Formiae in Campania, as Arndt writes).

This handsomely carved head is a Roman copy after a work of the same period and school as No. 292, a Pelopon-

nesian work of about 460 B. C. There are a number of replicas of both head and body, a peplos statue like No. 292. The entire statue has survived in only one specimen, in the museum at Candia (Heracleion), Crète; there is an excellent torso in the Terme Museum in Rome, restored with a cast of a head in the Lateran. The best solitary head is from Ephesus and is now in Vienna, but our specimen occupies a good place among the survivals. The original, on which the Romans set such great store, was a goddess by one of the leading Argive exponents of the severe style.

Billedtavler pl. XXI. N. C. G. 31-32. Gisela Richter in *Bull. Metrop. Mus.* XXVI 1931 p. 96. Tamajo in *Rendiconti Pont. Accad. Rom. di Arch.* IX 1933 p. 150 seq. Andrén in *Dragma Martin P. Nilsson* p. 8 note 16. V. H. Poulsen in *Acta Arch.* VIII 1937 p. 29 and p. 121 No. 10 and *Berytus* VI 1939-40 p. 8. Langlotz in *Arch. Jahrb.* 61/62, 1946/47, p. 106.

294. (I. N. 1298). *Female figure as mirror stand. Br.*

H. 0.46. In splendid preservation. Bought by Carl Jacobsen 1895 from Lambros, the Athens dealer.

A noble piece of antique bronze craft of the period 480—470 B. C. The mirror, which is borne by a double volute, is decorated with a rosette and two hares, two cocks and two sphinxes, a common form of ornamentation. The small supporting female is making a gesture of adoration with her right hand while her left raises her peplos, a motive from archaism.

There is no reason for describing this fine bronze as Spartan work; its similarity with the distinctly Spartan products is quite superficial. On the other hand, it is open to debate whether it is Corinthian or a typical peplos figure of Argive style like No. 292.

Billedtavler pl. XXI. Langlotz: *Griech. Bildhauerschulen* p. 87 No. 31, p. 97 and pl. 44 f. and 47 c. On the peplos-clad mirror figures see l. c. p. 30 seqq. Treated at length by V. H. Poulsen, *Acta Arch.* VIII 1937 p. 17 and pl. I-II. Josef Fink and Hans Weber: *Beiträge zur Trachtgeschichte Griechenlands* p. 40. Compare the beautiful mirror figure from Tragana at Sicyon, *Arch. Anz.* 1937, p. 141 fig. 14 and p. 143.

295. (I. N. 1987). *Woman or youth. Head. M.*

H. from chin to crown 0.19. The nose, lips, chin and neck new in plaster. The crown, which is missing, was applied separately. (Note that the joint surface is smooth; on No. 45 the corresponding surface is rough). Found at Baiae and acquired in 1903 in Rome.

This head, of which the thready hair recalls bronze technique, is a Roman copy of a Greek original of about 460 B. C., of which there are several replicas in basalt and marble, whilst a bronze statuette in Leningrad reproduces the whole type. The original seems to have pictured Orpheus playing his lyre, and there has been a suggestion of identifying it with a statue by the Argive bronze artist Dionysios belonging to a votive group at Olympia, dedicated by Micythus (Paus. V 26, 4).

Roman copyists have often placed the head upon female figures, so that it is not improbable that the Glyptotek's head also had such a mission. Owing to the extensive destruction it is fairly worthless stylistically.

Billedtavler pl. XXI. Altmann, Rev. Arch. 1904 I p. 40 figs. 1-2. Text of Br. Br. 698, p. 5 No. d, figs. 6-8. V. H. Poulsen in Acta Arch. VIII 1937 p. 33 and in Berytus VI 1939-40 p. 9 seq. Bulle in 99 Berl. Winckelmannsprog. p. 16. Kaschnitz-Weinberg No. 16. Cf. Langlotz in Arch. Jahrb. 61/62, 1946/47, p. 95 seq.

296. (I. N. 1635). *Woman*. Herm. M.

H. 0.40. The upper part of the head, the right side curl and most of the herm modern, and indeed the genuineness of the rest of the figure is more than doubtful. Acquired in 1898 from the Despuig collection in Mallorca. In any case, the type No. 295 has been taken for a starting point.

Billedtavler pl. XXI. E. Hübner: Die antiken Bildwerke in Madrid No. 781.

297. (I. N. 556). *Head of goddess*. M.

H. 0.38. Right eyebrow, the nose and lips restored in plaster. The head shaped for fitting into a statue or a herm. Much weathered ornaments in the ears. Acquired in Rome.

This female head with the broad band in the hair is a reproduction of a Greek original of about 430 B. C., six replicas in all being known, the best of them found in the market-place in Leptis Magna and now in the museum at Tripolis. The find-spot shows that it was the statue of a goddess, and Aphrodite has been suggested. Another replica is our No. 298, and the others are in Paris, Dresden and Rome. The original statue seems to have been a Peloponnesian work continuing in the tradition of No. 295, but under Attic influence.

Billedtavler pl. XXI. Amelung, Röm. Mitt. XL 1925 p. 209 seqq. and pl. XIV (attributes the original to a Sicilian or South Italian artist). Guidi, Africa Italiana IV 1931 p. 1 seqq., p. 4, B, fig. 9. Arch. Anz. 47, 1932 p. 520 seqq. with figs. 26-27. Fr. Poulsen in Arndt-Amelung 4417-19. V. H. Poulsen, Berytus VI 1939-40 p. 16. See also Mahler: Polyklet p. 96 fig. 25 and Arndt-Amelung 2048-49 and a rather free copy in Ince Blundell Hall (Ashmole: Catal. No. 217 h, pl. 6).

298. (I. N. 1926). *Goddess*. Herm. M.

H. from chin to crown 0.24, full height 0.44. Nose, lips, chin and most of the herm restored in plaster. The entire surface of the face smeared in plaster. Acquired in 1902 from Rome.

Same type as No. 297.

Billedtavler pl. XXI. Guidi, Africa Italiana IV 1931 p. 4, C and figs. 10, 12 and 13. Arndt-Amelung 4420-21. (Fr. Poulsen).

298 a. (I. N. 2830). *Goddess*. Fragment of colossal head. M.

H. of fragment 0.23. Only the upper part of the head left, badly damaged, especially the hair and nose. The left eye worked over. Acquired in 1940 from a Danish architect who bought it in Athens about 1910.

This interesting fragment is in Pentelic marble and is an original Greek work of about 420 B. C. It may be the work of Alcámenes, one of the pupils of Pheidias; in any case the execution is masterly.

2. Tillæg til Billedtavler pl. VI. V. H. Poulsen, Festskrift til Fr. Poulsen p. 111 seqq.

299. (I. N. 551). *Woman*. Head. M.

H. 0.32. The nose, margin of the left eyebrow, part of the forehead, the lips and the chin in plaster. Acquired from Rome.

Judging from a trace on the right side of the neck, the head seems to have belonged to a clother statue. In its destroyed state only the fall of the hair and the shape of the forehead provide any clue to the date of the original, from which this head was copied in Roman time; it seems to have belonged to the close of the 5th cent. B. C.

Billedtavler pl. XXI. N. C. G. 35.

300. (I. N. 598 e). *Female head*. M.

H. 0.26. The nose and upper eyelids in plaster. Acquired in 1890 from Martinetti, Rome.

Good Roman copy of a 5th cent. original. A curious feature is the bandeau, a development of the cecryphalus (see No. 398): a cloth surrounding the bun at the back of the head and secured by a ribbon turned several times round the top of the head (see Pauly-Wissowa VII col. 2129).

As the many copies show, the original was a famous work (Arndt-Amelung 1203—04 and text of 435—36. Museo Torlonia pls. XIV—XV Nos. 54—58. Amelung: Vatik. Katalog I p. 728 No. 620. Stuart Jones: Museo Capitolino pl. 53 No. 55) and a certain resemblance to Artemis in the assembly of gods in the Parthenon frieze has led to the supposition that the figure is to be found in Pheidias' school. The head seems to have been a forerunner of the "Sappho" head which Ed. Schmidt is inclined to connect with the sitting "Olympias" (Corolla Ludwig Curtius p. 72 seqq.). Similarly, V. H. Poulsen associates it with a well-known female figure (Torlonia-Hierapytna. See Ed. Schmidt in Antike Plastik W. Amelung gewidmet p. 222. V. H. Poulsen, Acta Arch. VIII 1937 p. 65 with note 27).

Billedtavler pl. XXI. N. C. G. 43. Furtwängler: Meisterwerke p. 98. Lennart Kjellberg in Tidskrift för Konstvetenskap 1920 p. 57. A summary of the type, V. H. Poulsen, Berytus VI 1939-40 p. 16 seq. and in Collections III 1942 p. 64.

301. (I. N. 1942). *Caryatid*. Statue. M.

H. 2.17. The head is a plaster cast of No. 286. Both arms, the left breast, right knee and adjoining areas, the left foot and parts of the drapery restored in marble. Acquired in 1902 in Rome.

This is evidently a pendant figure to No. 286 and, like that work, came from the Palazzo Giustiniani in Rome. The position of the legs corresponds to that of the other caryatid, and proportions, modelling and the fall of the folds are exactly the same. There was formerly some hesitation in calling this figure a caryatid too, simply naming it "female figure" on account of the absence of shoulder locks to support the head, the fact being overlooked that the entire shoulder part has been worked over in modern time and lies much lower than it should in relation to the breasts. This retouching has resulted in the loss of the shoulder locks as well. At the back this figure is more finished than No. 286, but otherwise the differences are insignificant. It is a copy

of the third caryatid in the front row in the Kore Hall of the Erechtheum (counting from the left).

Billedtavler pl. XXI. Giulio Rizzo: Sculture antiche del Palazzo Giustiniani p. 68 fig. 15, with a modern head diademed. Fr. Poulsen in Arndt-Amelung 4422. For other literature, see under No. 286.

302. (I. N. 1762). *Woman, or Caryatid*. Statue. M.

H. 1.54, of the antique torso 1.30. The head new in plaster, the foot in marble. The arms and the front part of the feet missing. Acquired in 1900 from Alberici, the Rome dealer.

The torso is typically Roman, a classicistic work, created in conjunction with the korai of the Erechtheum (see Nos. 286 and 301), but the transparent garb also betrays influence from the sculpture of the 4th cent. There are quite a number of similar figures, caryatids, etc. (see Sursock sale, Sotheby 4th-5th May 1931 No. 100 pl. 6. Arndt-Amelung 859 seqq., 2377 and 2786).

Billedtavler pl. XXI. Reinach: Rép. Stat. II 2, 426, 8; IV 402, 10. Amelung in Ausonia III 1909 p. 111 and fig. 16 (no head). Oest. Jahresh. XVI 1913 p. 152.

303. (I. N. 1622). *Head of youth (not of female) from a double herm*. M.

H. 0.30, facial height 0.18. The nose-tip and neck new in plaster. Only an insignificant remnant of the other head, which may have been bearded (see the type discussed in the text of Arndt-Amelung 4201-03, and by V. H. Poulsen in Acta Arch. VIII 1937 p. 142). Acquired in 1897 from Simonetti in Rome.

The relationship with the head No. 348 is conspicuous, but the latter's impress of South Italic style has given place to a more Attic character, especially in the lower part of the face. This change is very typical of a Roman copyist (see Helbig, Collection Barracco pls. 35—35 a and Arndt-Amelung 381—84).

Formerly the head has been described as female, but the half-long "bobbed" hair, the absence of earrings and the athlete's bandeau in the hair reveal that it is a young man, presumably an Eros as the god of the palaestra, originally associated with a Hercules (see Roschers Lex. s. v. Eros col. 1343).

Billedtavler pl. XXI. Arndt-Amelung 1187. Fr. Poulsen in Arndt-Amelung 4423-24.



304. (I. N. 1682). *Woman* (Niobid?). Torso of a pediment figure. M.

H. 0.69. The right upper arm and half of the left forearm new in plaster; the hand, however, is antique. Acquired in 1899 via Munich.

As many traces indicate, the original figure was put together of several pieces and certain details—shoulder fibulae and belt buckle—added in bronze. A hole in the back with a substantial lead filling evidences that it was a pediment figure, which means—as indeed the workmanship shows—that it is a Greek original.

The figure is recorded as having come from Castel Gandolfo, in which case it was carried to Latium from a Greek temple in Roman times, as were Nos. 398 and 399. As the dimensions indicate, the temple was rather small, and the fragment No. 399 a came from the same pediment, making it probable that the entire group once represented the slaying of the Niobids like Nos. 398 and 399 (see also No. 400). Ed. Schmidt connected these two fragments with the torso of a sitting female figure in Berlin (Blümel: Katalog III pls. 9–11, K 7), reputed to have come from Tusculum, and expressed the opinion that all three figures adorned the same temple; but the sitting woman at any rate must have belonged to the other gable.

A small accidental cut across the right thigh of our figure would not mar the effect in the originally high set-up.

The movement and the rendering of the folds match those of the Hebe in the east pediment of the Parthenon (Br. Br. 189), but certain details such as the triangular folds across the breast are more oldfashioned. The style of the folds may also recall those of the figures on the Talos vase (Furtwängler-Reichhold: Griech. Vasenm. pls. 38–39), which is also of the Parthenon period. A younger relation of our figure is the fragment of an Aura (air goddess) found on the Palatine, which L. Curtius quite arbitrarily ascribes to the master of the Phigaleia frieze (Br. Br. 766–67; cf. Br. Br. 88). Our fragment seems to be South Italic work (see the Tarantine silver relief found in Persia, Festschrift Loeb p. 131 seqq.; see also under Nos. 399 a and 107). An attempt to connect it with the pediment of the Sunium temple must therefore be dismissed.

Billedtavler pl. XXI. 2. Tillæg til Billedtavler p. VI. Reinach: Rép. Stat. IV 252,4; VI 94,6. Br. Br. 663. G. Lippold: Antike Skulpturen der Glyptothek Ny

Carlsberg p. 12 and fig. 6. Ed. Schmidt, Gnomon 7, 1931, p. 6. Fr. Poulsen: Græske Originalskulpturer pl. 21. L. Curtius, text of Br. Br. 766–67. V. H. Poulsen: Kunstmuseets Aarskrift XXV 1938 p. 135 fig. 5. Ed. Schmidt, text of Br. Br. 771. Herbig, Athen. Mitt. 66, 1941 p. 118.

304 a. (I. N. 2086). *Draped female figure*. M.

H. 1.93. The head, forearms and some toes missing. Acquired in 1907 in Rome.

The figure is wearing a richly folded chiton with a girdle, and over it a himation covering the left side and the lower body.

It is a well-known type; there are in all seven replicas and variations (Arndt-Amelung 1507 with text). The prototype was evidently the Albani Cora (here No. 290 a) which in this Roman type is varied slightly, the striding pose being abandoned for one more restful. We see something of the same kind in the Farnese Diadumenus as compared with the Polycleitan Diadumenus. Another close relation to our figure is a statuette at Naples, which comes near to a fragment of a Parthenon metope (Arndt-Amelung 497. Ed. Schmidt in Antike Plastik W. Amelung gewidmet p. 226). The Glyptotek's figure is the most beautiful of the type-series, and whereas the other six bear the impress of the tranquil, grand Empire style of Augustan days, ours with its many, restless folds forms an interesting transition to the form and fold treatment of Claudian times, in the Glyptotek represented typically by the figures Nos. 531 and 535.

Billedtavler pl. XXI. Reinach: Rép. Stat. IV, 416, 9. Hekler in Münchener archäol. Studien p. 155 note 1. Arndt-Amelung: Text of 1507. Brendel in Arndt-Amelung 4425.

305. (I. N. 1937). *Woman*. Herm. M.

H. 0.36, of the head alone 0.22. The nose and the adjoining parts of the forehead and cheeks as well as the free parts of the curls restored in plaster and marble. Acquired in 1902 in Rome.

Of this mediocre and poorly preserved head there is an excellent replica (Auktion der Kunstsamml. von Baron Heyl, Darmstadt, II, München 1930 (Hugo Helbing) No. 11, pl. 3). The original must have been a Greek 4th cent. work, related—at any rate in the style of the hair—to the female figure which Ed. Schmidt has attributed to Silanion, the creator of the Plato portrait (Arch. Jahrb. 47, 1932 p. 263 seqq.). See

also No. 69 a (Arndt-Amelung 3808—09) for the hair style; the original of this herm seems to have belonged to the same art circle.

Billedtavler pl. XXII. Arndt-Amelung 4426-27 (Brendel).

306. (I. N. 1975). *Woman. Head. M.*

H. 0.28, from chin to crown 0.21. The nose and chin new in plaster. On both side are application surfaces, where presumably the hair was added in plaster, which was then painted. This technique is otherwise typical of Hellenistic and Roman art in Alexandria and elsewhere in Egypt (see 317 a), but does appear at other places. Acquired in 1903 at Naples and found, it is said, at Baiae.

Roman-classicistic work, possibly a portrait.

Billedtavler pl. XXII. Brendel in Arndt-Amelung 4428-29 calls it an Aphrodite head.

307. (I. N. 1495). *Female figure. Statue torso. M.*

H. 1.16, Head and arms missing. The right shoulder new in plaster. The surface somewhat worn. Acquired in 1896 from the estate of Martinetti, Rome.

The statuette, which perhaps was surmounted with a portrait head, is closely related to a famous statue, the so-called Hera of Ephesus, a Roman copy of an original of the time after Pheidias. There are several exact copies of this original, but the Glyptotek's statuette is a variant, so to say in reverse, like a portrait statue in Berlin (Blümel: Katalog, Röm. Bildnisse R. 27 pl. 18). Presumably the original was in Asia Minor, where three of the copies were found, and was contemporary and related in style to the original from which the Borghese Hera (No. 247) was copied.

Billedtavler pl. XXII. Reinach: Rép. Stat IV 416,9. G. Lippold: Kopien und Umbildungen griechischer Statuen p. 202 seq. and p. 271 note 133. Roschers Lexikon s. v. Hera col. 2114.

308. (I. N. 1581). *Female figure. Statuette. M.*

H. 0.475. The head, right arm and left forearm, which had been joined on separately, the feet and the front of the plinth missing. The right knee, the breasts and the folds damaged. The figure came from Greece and was acquired in 1897 via Munich.

The style is Praxitelean (see No. 392 a), a kore type, of which there is another replica of the same size in the museum

at Cassel (Arndt-Amelung 4243). Both statuettes belong to Roman times.

Billedtavler pl. XXII. Reinach: Rép. Stat. IV 419,8. Brendel in Arndt-Amelung 4430.

309. (I. N. 567). *Woman. Upper part of a statue. M.*

H. 0.34. The nose new in marble, the lips and left breast in plaster. This is not a bust, but the upper part of a statuette, shaped into a bust in modern time. Acquired in 1889 from the dealer Innocenti, Rome.

The woman's head with its melon hair-style seems to be a portrait. Garment and drapery folds remind one of the Artemis figure No. 86 (Arndt-Amelung 3834) and suggest that it was a Roman girl who had herself pictured as Diana (see a still younger child in the Museo Torlonia pl. XXVI No. 103. See also under No. 86).

Billedtavler pl. XXII.

310. (I. N. 1484). *Female figure. M.*

H. 2.12, of the antique part 1.86. The head, plinth, feet, right hand and the lower part of the drapery restored in marble. The remainder is retouched, the back roughly carved. The statue was acquired in 1896 and came from the Palazzo Grimani in Venice.

This is a replica of the "Grande Herculanaise" at Dresden (Br. Br. 310); there are many repetitions, and the original must have been a 4th cent. figure in which Praxitelean and Lysippic elements of style were blended. Our figure was possibly employed as a portrait statue (see No. 552 b). No. 311 is a copy of the "Petite Herculanaise".

Billedtavler pl. XXII. S. Reinach: Rép. Stat. IV 410,3; VI 126,1 and 130,5. E. B. van Deman, Amer. Journ. Arch. XII 1908 p. 331 seq. enumerates 26, Franklin P. Johnson: Lysippos p. 155 seqq. 38 replicas, among which the Glyptotek's specimen is placed as No. 27. Brendel in Arndt-Amelung 4431. On the use of the type as a portrait statue see G. Lippold: Kopien und Umbildungen p. 212. On the style and mutual relations of the two Herculanenses see Ed. Schmidt, Deutsche Literaturzeitung 1937 p. 931 and Kleiner: Tanagrafiguren p. 143 seqq.

310 a. (I. N. 2598). *Colossal female figure without head. Italic marble.*

H. (with plinth) 2.50. The head, left forearm, right hand and the fore part of the feet missing. The drapery is much worked over. Acquired in 1912 in Rome.

She is wearing a chiton with overfall and a himation, the magnificent folds of which cover most of the front of the figure, raised by the extended left arm. There are still reminiscences of Pheidian style in the folds of the chiton.

This Roman drapery statue with garment motives in the style of the 4th century comes closest to a small figure of Athena now at Bonn, but with the position of the legs reversed and consequently the arrangement of the clothing (see Welcker: *Alte Denkmäler* V p. 17 seqq., pl. 1. Espérandieu: *Recueil général* VIII p. 215 No. 6211. Reinach: *Rép. Stat.* II I, 297,4. See also the figure 1. c. 278,9). The fall and rendering of the folds place it together with a group consisting chiefly of figures of Athena and Artemis, which Furtwängler attributes to Praxiteles (*Ueber Statuencopien im Altertum* I p. 570 and pl. VII). However, the Romans seem to have varied the master-type so much that our figure, which is related to No. 545, may be described as an independent Roman sculpture.

Tillæg til Billedtavler pl. V. Reinach: *Rép. Stat.* V 2, 289,1. Adriani, *Bull. de la Société d'Archéologie d'Alexandrie* 1936, No. 30, p. 15 with note 2 (where the earlier bibliography is given), p. 18 seq. with note 1, and p. 24.

311. (I. N. 1995). *Female figure*. M.

H. 1.73. Some folds damaged. The head a plaster cast of the "Petite Herculanaise" (Br. Br. 558). Acquired in 1905 via Munich.

This is a replica of the "Petite Herculanaise" at Dresden, of which there are more than 50, still more than of the "Grande Herculanaise" (see No. 310). Both are very suitable for portrait statues, though the original figures in the 4th cent. B. C. probably represented goddesses, possibly Demeter and Persephone (see the relief, *Athen. Mitt.* XXXI 1906 Beilage of p. 305, fig. 24 and p. 331 seq.).

Billedtavler pl. XXII. Reinach: *Rép. Stat.* IV 411,9. Hekler, *Münch. arch. Studien dem Andenken Furtwänglers gewidmet* p. 129. Franklin P. Johnson: *Lysippos* p. 158 No. 6. V. H. Poulsen, *Acta Arch.* IV 1933 p. 107. Ingholt, *Berytus* III 1936 p. 125 note 323. Süßerott: *Griech. Plastik des 4. Jahrh.* p. 192. New replicas: VI Internation. Kongress für Archäologie, Berlin 1939, Bericht pl. 6 a. *Arch. Anz.* 56, 1941, p. 517. Cf. *Oesterr. Jahresh.* 38, 1948, p. 49.

312. (I. N. 496). *Female figure*. Statuette. M.

H. 0.35. The head, most of the right arm, the tips of the toes and

parts of the drapery missing. The right knee, the fingers of the left hand and several folds damaged.

The figure was acquired in Egypt and must be described as a Hellenistic development of a Praxitelean female type represented by No. 308 and a statuette in Oslo (Arndt-Amelung 3310).

Billedtavler pl. XXII. Reinach: *Rép. Stat.* IV 421,6. Arndt-Amelung 4432 (Brendel).

312 a. (I. N. 2240). *Headless female statuette*. M.

H. 0.35. The head, right arm and the feet missing. Acquired in 1892 in Egypt.

The figure is clothed in chiton and himation. The left hand with fingers extended rest upon the hip, a motive familiar in the art of both the 5th and the 4th centuries, but a particular favourite in Hellenistic time (see Hekler: *Antike Skulpturen in Budapest* p. 76 No. 65. Arndt-Amelung 4004 with text). A number of Hellenistic female figures reproduce the type of our statuette, and the original from which they were made seems now to have been found in a splendid marble figure by the American excavation of the Agora of Athens, a work of Pergamene style of the 2nd. cent. B. C. (*Hesperia* IV 1935 p. 384 seqq., figs. 11—14). As a number of replicas of the figure have been found on Rhodos, Laurenzi considers the type to be Rhodian-Hellenistic (*Röm. Mitt.* 54 1939 p. 57 and pl. 16,1).

Tillæg til Billedtavler pl. VI. Reinach: *Rép. Stat.* V 2, 392,1. Lawrence: *Later Greek Sculpture* p. 103. Johnson in *Corinth* IX p. 46. R. Horn: *Stehende weibliche Gewandstatuen* p. 90 (note II 3). Brendel in *Arndt-Amelung* 4433. Survey of the literature on the type in *Arch. Anz.* 56, 1941, p. 442 notes 1 and 2.

313. (I. N. 1782). *Young woman*. Head. M.

H. 0.26. The nose new in plaster. The surface badly weathered. The chin damaged. Acquired in 1900 via Munich.

The work is Roman, the sculptor having carved it with an eye to the style of Praxiteles (see Nos. 314 and 316). Nearest it comes the head on an Artemis statue by Praxiteles in Dresden (Rizzo: *Praxiteles* pl. 18. On this see under No. 85).

Billedtavler pl. XXII. Arndt-Amelung 4434-35 (Brendel).



314. (I. N. 1842). *Girl. Head. M.*

H. 0.36, from chin to crown 0.23. The nose new in plaster. The chin broken off. The head shaped for fitting into a drapery statue. Acquired in 1901 via Munich.

This head with its blithe turn was found at Lago Fucino. The shape of the eyes and the fall of the hair and its lines associate it with the head of Aphrodite No. 48, which again is related to the head of the Arles Venus. It is Praxiteles' early style that this head and No. 316 personify. There is only a single band in the hair, but the pointed, triangular forehead and the finely waved hair are genuine Praxitelean features. However, neither this nor the Boston head which is related to it in style and pose (Caskey: Catalogue p. 158 No. 81) is a copy; it is a Roman work in free affiliation with Praxitelean style.

Billedtavler pl. XXII. Arndt-Amelung 4436-37 (Brendel).

315. (I. N. 1847). *Girl. Head. M.*

H. 0.33, from chin to crown 0.24. The nose and the lower neck new in plaster, the left eye, lips and chin patched in plaster. The surface has suffered much. Acquired in 1901.

The head came from the Archiepiscopal Seminary in Udine and, like Nos. 313 and 314, takes after the style of Praxiteles in free Hellenistic or Roman imitation. For the style see a female head at Lowther Castle, Arndt-Amelung 3078 (Fr. Poulsen) and the head of the so-called Juno Cesi in the Capitoline Museum (Stuart Jones: Catalogue of the Museo Capitolino p. 340 No. 2). A group of late-Hellenistic female figures from the Greek islands, with a statue from the Odeion on the island of Cos as the central specimen, shows the popularity of the type even before the Roman time (Clara Rhodos V 2 p. 115 seqq.).

Billedtavler pl. XXII. Banko-Sticotti No. 44. Arndt-Amelung 4438-39 (Brendel).

316. (I. N. 1792). *Girl. Head. M.*

H. 0.25, from chin to crown 0.23. The nose, a small part of the upper lip and the chin restored in plaster. On the right side and at the back the hair is partly broken off. The surface polished. Acquired in 1900 via Munich.

The head was found together with No. 314 at Lago Fucino. It recalls very vividly the beautiful female head from Tegea, long called Atalanta and thought to have come from the temple of Athena Alea, from the east pediment, the battle-group about the wild boar. Like the other sculptures from the same temple it was therefore attributed to Scopas; but it had long been felt, and justly so, that this head stylistically was not related in the slightest to known works of this master, but resembled more the female heads of Praxiteles, especially in the rendering of the hair. And in actual fact, it turns out that the head was not found in front of the gable, but at the base of a statue (summary by Neugebauer: Studien über Skopas. Dugas, Revue de l'art ancien et moderne XXIX 1911 p. 13 seqq.).

Billedtavler pl. XXII. Arndt-Amelung 4440-42 (Brendel).

317. (I. N. 1806). *Female head. M.*

H. 0.35, from chin to crown 0.23. The nose new in plaster. The back of the neck missing. The head was inserted into a draped statue, as the shaping of the neck reveals. Acquired in 1901 from the Archiepiscopal Seminary in Udine.

Roman work. The style and set of the hair are rather like what we see on the head of Leda No. 319 (see under that number).

Billedtavler pl. XXII. Illustrated without the restored nose in the sale catalogue (Catalogo delle collezioni Cernazai) pl. XXXI, text p. 64 No. 408, where it is described as belonging to the Roman Empire and possibly a portrait. Arndt-Amelung 4443-44 (Brendel).

317 a. (I. N. 2015). *Female head from Alexandria. M.*

H. 0.32. The nose-tip new, part of the hair badly bruised. The back prepared for separate additions, possibly in plaster, as was often the case in Egypt where marble is scarce. Acquired in 1906 via Munich.

The head is Hellenistic, and the diadem may indicate that it is an idealized portrait of an Egyptian queen. Similar heads have been found in Alexandria and in the Italian excavations in Cyrene (Expedition Sieglin II 1 B pls. XXVII-XXVIII. Africa Italiana III 1930 p. 95 seqq. and 102 seqq.).

Billedtavler pl. XII. Arndt-Amelung 4445-46 (Brendel). Horn, Röm. Mitt. 53, 1938 p. 88.

318. (I. N. 1872). *Woman*. Small head. M.

H. 0.11 from chin to vertex. Undamaged; the right side of the head covered with an artificial calcareous sinter. Acquired in 1902 from Munich.

Devoid of style, evidently a modern forgery, with an uncanny resemblance to the spurious head in Furthwängler: *Neuere Fälschungen* p. 9 fig. 6. Removed to the store-room.

Billedtavler pl. XXII.

319. (I. N. 2010). *Leda*. Head. M.

H. 0.31. The nose-tip, hair-bun and adjoining parts of the hair restored in marble. The hair on top of the head roughly carved. Acquired in 1905 in London.

This beautiful and animated female head is a splendid replica of the head on the famous statue: *Leda and the Swan*, by Timotheus, of which the Glyptotek possesses a whole but inferior copy in No. 336. The Roman copyist, however, altered the long, free back hair of No. 336 to a bun.

Of this *Leda* head there is a cast in the collection of the Danish Academy of Art (No. 344), acquired prior to 1878 and described in Julius Lange's catalogue as a female head, without saying where the original was when the cast was taken. The Glyptotek head was obtained from The Spanish Art Gallery in London.

Billedtavler pl. XXII. Brendel in Arndt-Amelung 444-48, who denies the relationship with the *Leda* type. A replica of the head, but not acknowledged as *Leda*, is Arndt-Amelung 4078. The latest about the *Leda* type in the text of Arndt-Amelung 4113-14 and 4467.

319 a. (I. N. 2097). *Female head*. M.

H. 0.25. The nose and chin new; the hair-bun and some curls broken off. Acquired in 1907 in Rome.

The folds at the neck indicate that this is a woman, and not an Apollo or a youth. The hair-bow above the forehead was modern in the 4th cent. B. C., in which period the prototype must be sought. The firm little hair-bun and the arrangement of the back hair are most like the beautiful Vienna kore (*Jahrb. der kunsth. Samml. des allerhöchsten Kaiserhauses* XVI 1895 pl. XI and p. 138). In the morbidez of the surface there is a tradition from the Hellenistic period and it must be credited solely to the Roman copyist.

Formerly incorrectly described as: Youth, and therefore illustrated in Billedtavler LXXIII as No. 365 a. Arndt-Amelung 2024-25.

320. (I. N. 554). *Woman*. Head. M.

H. 0.30. Nose, lips, chin, parts of the left cheek new in plaster. The upper part of the diadem is missing like the filling of the hollow eyes. Weathered surface, brown patina. Acquired through Valdemar Schmidt in Egypt.

The great destruction makes an exact determination of the style impossible, but the nearest relation to the head seems to be one of Artemis on the East-Prussian estate of Beynühren (B. Schweitzer: *Antiken in ostpreuss. Privatbesitz* p. 162 pls. 6-7), and the marked turn makes probable its identification as Artemis (see the Apollo type Giustiniani-Portalès, *Münch. Jahrb. bild. Kunst* 1912 p. 131 seqq.). It is also impossible to say whether this is a copy of a Greek 4th cent. work or a Roman product embodying the free utilization of Greek elements of style.

Billedtavler pl. XXII.

321. (I. N. 549). *Female head*. M.

H. 0.23. The nose, left eyebrow, parts of the left cheek, the chin and some curls new in plaster.

The head was acquired in Rome and is a good Roman work after a Hellenistic original. The short, curly hair suggests a maenad. An attempt to connect the head with the torso of the dancing maenad in Berlin showed that it was too small in proportion to the statue. But undoubtedly it once belonged to a figure of similar character dating from the beginning of the Hellenistic time.

Billedtavler pl. XXII., Arndt in N. C. G., text p. 188, fig. 115.

322. (I. N. 1587). *Female head*. M.

H. 0.19, from chin to vertex 0.15. Apparently broken from a statue. The nose damaged. Acquired in 1897 in Rome.

Roman copy of a Greek original of the beginning of the 4th cent. B. C.

Around the head is a broad band, from the middle of which a small bead hangs on the forehead. The bead seems to have

the shape of a pelta (a Thracian shield) (on which see Studniczka: Artemis und Iphigenie, Abh. der sächs. Akad. 37. Bd. No. V, p. 117).

Unfortunately, this detail does not help us to identify the head, which might well be thought to be one of the group of varying female sculptures that is sometimes called "portraits of poetesses" (Corinna), sometimes "goddesses" (Hygieia etc.). See A. B. 144 (= Lippold: Griech. Porträtstatuen p. 57; Stuart Jones: Palazzo dei Conservatori p. 168 No. 21, pl. 55); Museo Torlonia Nos. 254 and 258, pls. 64-65. Arch. Jahrb. 47, 1932, p. 281 seqq. Finally, a damaged head in Gallatin's collection, New York, Arndt-Amelung 4495.

Billedtavler pl. XXII. Arndt-Amelung 4449-50 (Brendel).

323. (I. N. 1172). *Female head*. Limestone.

H. 0.31, from chin to vertex 0.24. The nose, parts of the lips and the chin area restored in plaster. The head is cut off smoothly at the back of the neck. Acquired in 1894 from the Naue collection, Munich.

Found on Cyprus and carved in the local limestone, this head is a portrait dating from the 3rd cent. B. C., as comparisons with coin pictures of Queen Berenice II, the wife of Ptolemaios Euergetes, prove. We recognize the melon style of hair, the head-cloth and the kerchief bound about the hair, visible above the forehead, the knot of our head being broken off (Arch. Jahrb. 45, 1930, pls. 3, 18-19; Macurdy: Hellenistic Queens fig. 12, 4-5). Contemporary and related Cypriot images of women are to be seen in the British Museum (Pryce, Catalogue I 2, C. 352 and 431. See A. Westholm: The Temples of Soli p. 190 seqq.) and were found by the Swedes at Arsos, Cyprus (The Swedish Expedition III pls. 194-96 and 199).

Billedtavler pl. XXII. Arndt-Amelung 4451-52 (Fr. Poulsen). B. Schweitzer, Gnomon XV 1939 p. 16, dates the group to the 4th cent. B. C., but this seems too early.

324. (I. N. 771). *Female head*. Fragment. M.

H. 0.24. The nose, lips, both eyebrows and the right eye new in plaster. The vertex with roughly cut surfaces.

This head of a sleeping woman (note how the closed eyelids in keeping with the antique method meet across the middle of the eyelid) came from the Spratt collection in

Creta and presumably formed part of a recumbent sarcophagus figure. It is evidently a portrait of the deceased, and the hair style suggests Trajan's time (see No. 675).

There are two similar recumbent figures in Amelung: Vatik. Katalog II pls. 16 and 19.

Billedtavler pl. XXII. Arndt-Amelung 4453 (Fr. Poulsen).

325. (I. N. 1185). *Sitting male figure*. Torso. M.

H. 0.45. The head and most of the arms and legs missing: the legs were applied separately. The surface somewhat scratched. Acquired in 1894 from Tivoli.

The figure was undoubtedly intended to be viewed from below and from the left profile side, though the rear side is also well executed; it is probably the remainder of a pediment figure from a very small temple like Nos. 304 and 399 a. The curious doughy modelling of the coarse garment recalls works of the latter half of the 5th cent. B. C. (see for instance the back of "The Suppliant" in the Louvre, the folds above the girdle. Mon. Piot XXV, 1935-36 p. 111 fig. 7), as does the motive of the bared left shoulder. This, then, is an original work of classical times, rather later than Nos. 304 and 399 a, and probably represents a sitting driver, the lively movement of the shoulders indicating manipulation of the reins. Sitting drivers and servants are familiar especially from the east pediment of the Olympia temple.

Billedtavler pl. XXII (incorrectly described as female as in Carl Jacobsen's catalogue). Fr. Poulsen: Græske Originalskulpturer pl. 35 (wrongly perceived to be Hellenistic). Fr. Poulsen in Arndt-Amelung 4454-56. V. H. Poulsen, Kunstmuseets Aarskrift XXV 1938 p. 140 and fig. 11.

326. (I. N. 1462). *Woman*. Head. M.

H. from chin to vertex 0.22. The breast part and the lower neck new in marble, the nose-tip in plaster. Acquired in 1896 from Rome, but reputed to have been found at Naples.

Roman work, it might be a portrait in classicistic style, but more probably it is a variant of the Gabii Artemis in the Louvre (Br. Br. 59).

Billedtavler pl. XXII. Arndt-Amelung 4457 (Brendel).

327. (I. N. 598 C). *Female head*. M.

H. from chin to vertex 0.24. The breast part and most of the neck



new in marble, the nose in plaster. Parts of the hair at the temples were applied separately and are now missing. Acquired in Rome.

This wreath-adorned female head reveals the influence of Praxiteles' style and it has been referred to a Muse of the group which in the Glyptotek is represented by Nos. 392-95, but the assumption has never been proved.

Billedtavler pl. XXIII. N. C. G. text p. 144 fig. 83. Lippold: Vatik. Katalog III, I p. 69.

328. (I. N. 1516). *Woman. Head. M.*

H. 0.27, from chin to vertex 0.16. The nose bruised. The "plant fibres" on the surface seem to be artificial. The back crudely finished. For insertion into a statue. Acquired in 1896 from the Naue collection at Munich and stated to have come from Asia Minor.

Poor work, evidently Roman. The head from a Rhodian gravestone (Clara Rhodos V. I No. 4, figs. 15-16) seems to be its nearest relation but is far superior.

Billedtavler pl. XXIII.

329. (I. N. 586). *Portrait of an Egyptian queen (?)*. Head. Basalt.

H. 0.235. The frontal hair, the nose, a large area of the right cheek, the ear, back of the head and the neck damaged. The eyes were inlaid with coloured material. In the centre of the rough hair on the vertex is a remnant of an iron clamp. Purchased in Paris.

Material and style both point to Hellenistic Egypt, and the curious thickening at the back is evidently a remnant of the Egyptian neck support, which persists right down into Roman time. The hair-dressing is peculiar, the hair at the back of the head being inserted from above into the bandeau. This recalls a fine bronze head at Mantua, which has been recognized as the Egyptian queen Arsinoë III, the wife of Ptolemy IV Philopator (A. Levi: *Sculture greche e romane ... di Mantova* p. 41 No. 64 and pls. XLIV-XLV). Despite the crude and summary execution the Glyptotek head might well belong to the same period and represent this queen.

Billedtavler pl. XXIII. N. C. G. 121. Arndt-Amelung 4458-59 (Brendel).

330. (I. N. 1637). *Female head. M.*

H. 0.11. The nose-tip new in plaster. The surface weathered. Acquired in 1896 through Arndt from the Naue collection at Munich.

This small head came from Memphis and in its morbid surface treatment is typical of Hellenistic-Alexandrian plastics.

Billedtavler pl. XXIII. Arndt in *Zeitschrift des Münchener Altertumsvereins* 1897 p. 1 and pl. I. Bull. Com. XXV 1897 p. 115 figs. 2-3. Lawrence, *Journ. of Egyptian Archeology* XI 1925 p. 181 seq. and pl. XVIII fig. 2. Brendel in *Arndt-Amelung* 4460-61. Ibrahim Noshy: *The Arts in Ptolemaic Egypt* p. 89, pl. X, 1.

330 a. (I. N. 323 m). *Small female head. M.*

H. 0.14. Broken at the neck. The back roughly finished. From Lower Egypt.

Charming, perhaps a much idealized portrait. Truly Alexandrian in its morbid rendering of eyes and skin (see Nos. 262 a, 317 a, 330 and 453, and more especially the small female head in the Munich Royal Residence, also from Egypt, Arndt-Amelung 901-3).

Tillæg til Billedtavler pl. VI.

331. (I. N. 1848). *Old woman. Head. M.*

H. 0.17 from chin to vertex. Part of the nose, the lips and chin broken off. The drilling in the hair indicates the 2nd cent. A. D. Acquired in 1901 via Munich.

This small head of a babbling, drunken hag with a kerchief over her untidy hair is closely related to a type which has several replicas; the best preserved replicas of the whole statue, representing the intoxicated woman with a wine-jar between her knees, are at Munich (Br. Br. 394) and in the Capitoline Museum. The motive is employed in numerous variations in Hellenistic terracottas (Winter: *Figürliche Terrakotten* II 468 No. 9. Not. Scavi 1897 p. 24 fig. 2 and 1907 p. 526 figs. 45-46). The original, which belonged to the 3rd-2nd cent. B. C., was carved by the younger Myron and stood in Smyrna (Pliny: *Nat. hist.* 36, 33). For the group as a whole see Gisela Richter in text of Br. Br. 730.

Billedtavler pl. XXIII. Arndt-Amelung 4462-63 (Brendel).

332. (I. N. 1924). *Sitting woman. Statuette. M.*

Acquired in 1902 from Rome, but removed from the gallery as an obvious counterfeit.

Billedtavler pl. XXIII. Reinach: *Rép. Stat.* IV 433,4.

333. (I. N. 480). *Cybele*. Statue. M.

H. 1.72. The nose, right ear with adjoining area of hair, and some folds all new in plaster. The fingers, which were joined on, missing. The head, arms and fore part of left foot are also joined on. Found in a temple of Cybele at Formiae and acquired in 1894 in Rome.

This large Anatolian goddess is represented on a throne with a mural crown on her head and originally supporting her left hand on the tympanum. It is an entirely Roman work, the head coming nearest to the Greek style of the 5th cent., the body being somewhat later. Roman Cybele statues are either archaistic or classicistic (see Br. Br. 636-37. Caskey: Catal. of Boston Mus. No. 50. Arndt-Amelung 391-92 and 784. v. Salis, Arch. Jahrb. XXVIII 1913 p. 10 seqq. Rizzo, Bull. Com. 60, 1933 p. 92 seqq.).

The work indicates the time of Trajan.

Billedtavler pl. XXIII. Lanciani, Excavations of Ancient Rome p. 134 seqq. S. Reinach: Rép. Stat. II, 1, 269, 1. Graillet: Cybèle p. 429 seqq. E. Strong: Scultura Romana II p. 248 and same: Art in Ancient Rome II p. 122. Eugen Petersen, Röm. Mitt. X 1895 p. 90 seqq. and L. Curtius: Deutsche Literaturzeitung 1924 p. 429. Brendel in Arndt-Amelung 4464-66. S. Eitrem: Mysteriereligioner i Antiken, ill. to p. 128. Kaschnitz-Weinberg p. 153 No. 331. Waldhauer: Katalog Ermitage III p. 52.

334. (I. N. 570). *Cybele*. Colossal head. M.

H. 0.46. The nose, upper lip and part of lower lip new in plaster. The mural crown damaged here and there. In the ears are holes for earrings of metal. Acquired in 1888 from Rome.

This is a work of the Empire period influenced by Hellenistic style, and as the head was found in Smyrna, where Cybele was made a city goddess and coins struck with a head of exactly similar type (see Cat. of Coins in the Brit. Mus., Ionia pl. XXV 5-6), the natural assumption is that the prototype was a famous idol in that town. The work on our head is much more Greek than for instance on the large Cybele head in the Villa Albani (Arndt-Amelung 4346-47).

Billedtavler pl. XXIII. N. C. G. 135. G. Lippold: Antike Skulpturen der Glyptothek Ny Carlsberg p. 25 and fig 26. A. W. Lawrence: Later Greek Sculpture p. 103. On representations of Cybele see v. Salis, Arch. Jahrb. 28, 1913 p. 1 seqq.

335. (I. N. 483). *Fountain figure (formerly called Leda)*. Statue. M.

H. 1.52. The head was not found together with the statue but during

a subsequent excavation, and it is doubtful whether it belongs to it. The nose new in marble. Plaster patches on face and lips. The right arm from just above the elbow and the left hand, which were applied separately, missing. The drill-hole through the abdomen is antique; a water-pipe ran through it, and the figure held a shell in front. Acquired in 1893 in Rome.

This is Roman work, and there are many similar figures here and there from the Roman Empire, carved in 4th cent. style. North Africa especially teems with these nymphs holding shells, used as fountain figures, not least from the Roman thermae of that continent. In the southern thermae at Timgad there are several niches around the piscinum, and in a mosaic from the same town, representing Artemis and Actaeon, we see the water-nymph so to say in function. (Ballu'et Cagnat: Musée de Timgad pl. I 3, pl. XIV and p. 13 seq., and 37 seq.). For other fountain nymphs see Arndt-Amelung 1910. Waldhauer: Kat. Ermitage III No. 285, pl. 34, etc.

Billedtavler pl. XXIII. Reinach: Rép. Stat. II, 1, 416, 4. N. C. G. 112-3. Arndt-Amelung 183.

336. (I. N. 1834). *Leda and the Swan*. Statue. M.

H. 1.30. The arms, left foot, the neck of the swan and parts of the drapery missing. The nose, mouth and chin new in plaster. Acquired in 1901 via Munich.

Roman work of the time of Claudius. There are many replicas of the figure, the specimen in the Capitoline Museum in Rome being the best, whereas in No. 319 the Glyptotek possesses a good replica of the head. The motive may be explained thus: Zeus, being in love with the beautiful Leda, turns himself into a swan which is then pursued by his own eagle. In terror the swan takes refuge with Leda, who presses it to her bosom, at the same time raising a corner of her mantle in protection against the eagle.

The main subject is Leda, the finely-built woman in the thin garment. The swan is small and acts merely as an attribute.

The original was the work of the sculptor Timotheus, a famous 4th cent. artist, who worked together with others on the decoration of the Mausoleum at Halicarnassus and whose style is familiar from sculptures from the temple of

Asclepius at Epidaurus, carved from sketches by Timotheus himself. The type of the head and the treatment of the Leda figure and the garment both resemble those of the Epidaurus sculptures (see Arndt, text of Br. Br. 648 with figs. 4-6. Winter, Athen. Mitt. XIX 1894 p. 157 seqq. and pl. 6. Waldhauer: Kat. Ermitage III No. 284 pl. 33).

More dramatic in conception the motive itself will be found in a figure at Boston, one which in point of style is earlier, related to the reliefs of the Nike balustrade and thus belonging to the close of the 5th cent. B. C. (Br. Br. 678). Another interesting comparison is that with a statue of Hygiea from Epidauros (Arndt-Amelung 710-11).

Billedtavler pl. XXIII. Reinach: Rép. Stat. II, 2, 809,5 and IV, 251,1. Arndt-Amelung text of 2755. See also ibid. 3585-7, 4113-14 and text of Br. Br. 648. Brendel in Arndt-Amelung 4467. On Timotheus see Amelung, Ausonia III 1908 p. 91 seqq. L. Curtius: Die antike Kunst II p. 377. See also Süsserott: Griech. Plastik des 4. Jahrh. p. 141 and Fuhrmann, Arch. Anz. 1941, p. 572.

337. (I. N. 614). *Double herm with bearded and beardless gods. M.*  
H. 0.32. The noses and shoulder locks of both heads new in plaster, as also the lips of the beardless head. The surface much weathered. Acquired in 1892 in Rome.

Whereas the long-bearded god was early recognized as Dionysus (for the type see L. Curtius: Zeus und Hermes p. 69 seq.), the beardless head has been variously interpreted, sometimes as a female in the person of Ariadne (Libera), at others as a male, either young Dionysus or Apollo. That it is a male is confirmed by a comparison with Nos. 27 and 38 (see also B. Schweitzer: Antiken in ostpreuss. Privatbesitz p. 174). There are several replicas of this double herm (e.g. Margaret Wyndham: The Leconfield Collection pl. 22. Museo Torlonia pl. 128 No. 500. British Museum, Ancient Marbles II pl. 17).

Billedtavler pl. XXIII. V. H. Poulsen, Acta Arch. VIII 1937 p. 142. Text of Arndt-Amelung 4201-3.

338. (I. N. 1556). *Lion. Limestone.*  
H. 1.10, L. 1.73; without the legs, tail and the rock under the right paw: H. 0.90, L. 1.35. The tongue and other details damaged.

This and the next lion figure were found in Northern

Italy near Ferrara, and both were acquired through Pollak in Rome.

#### Decorative Roman works.

Billedtavler pl. XXIII. Reinach: Rép. Stat. IV 457,1. Text of Br. Br. 641-45 p. 17 note 69. Arndt-Amelung 4468 (Brendel).

339. (I. N. 1557). *Lion. Limestone.*  
H. with the legs restored in plaster 1.12. The lower jaw also new in plaster. Found and acquired together with No. 338.

This sitting lion is more effective than No. 338.

Billedtavler pl. XXIII. Reinach: Rép. Stat. IV 460,5. See also No. 338. In Br. Br. I, c. this lion is referred to in note 65. Arndt-Amelung 4469 (Brendel).

340. (I. N. 1774). *Lion. Statue. Limestone.*  
H. 1.57, L. 2.13. Nose, ears, legs and tail restored. Like No. 341, acquired in 1900 from Rome and reputed found with it near Aquila.

#### Decorative Roman work.

Billedtavler pl. XXIII. Reinach: Rép. Stat. IV 456,1. Text of Br. Br. 641-45, p. 17 note 64.

341. (I. N. 1775). *Lion. Statue. Limestone.*  
H. 1.61, L. 2.05. The top of the head, nose, legs and tail restored. Pendant to No. 340. Provenance and literature, see under No. 340. Reinach: Rép. Stat. IV 459,2.

342. (I. N. 888 a). *Hovering satyr. Fresco.*  
Picture area 0.65 x 0.49; H. of figure 0.44. The young man's abdomen damaged on the right side. Acquired like No. 343 together with Nos. 818-23 in 1892 from Rome and found there in a Roman villa in the Vigna Aquari outside the Porta Latina.

The floating young man is characterized as a satyr by the flowing panther skin over his left arm, by the pedom in his raised left hand and the tray of fruit in the outstretched right. The colours are faded.

Roman work. See also No. 343.

Billedtavler pl. XXIV.

343. (I. N. 888 b). *Hovering maenad. Fresco.*  
Picture area 0.65 x 0.49; height of figure to the tip of the thyrsus 0.47. Provenance as No. 342, of which the figure is a pendant.



The thyrsus verifies the title: Maenad. The clothing consists of chiton and himation.

These two frescoes Nos. 342 and 343, somewhat dry in their execution, are apparently post-Pompeian, from the close of the 1st or from the 2nd cent. A. D. (see fresco from the tomb of the Nasonii, Hinks: Cat. of the Greek, Etruscan and Roman Paintings and Mosaics in the Brit. Mus. pl. 21, No. 72 c).

Billedtavler pl. XXIV.

343 a. (I. N. 2486). *Fragment of a fresco with picture of young woman.*

H. 0.31, Br. 0.23. Presented in 1910 by the architect Carl Brummer; reputed found outside the Porta San Paolo in Rome on the road to Ostia.

On a yellow background is a young woman with her hair put up, her right shoulder and lower body covered by a red himation. Whilst the right arm seems to be wrapped in the garment, the left is extended in a commanding gesture. We might imagine Diana, inciting her dogs against Actaeon, though none of the Pompeian renderings of this scene fully conform (see Helbig: Die Wandgemälde Campaniens No. 249 seqq. and pls. VII-VIII).

Tillæg til Billedtavler pl. VI.

344. (I. N. 1731). *Youth. Head. M.*

H. 0.14. The nose and a little of the lower lip new in plaster. The back of the head has been broken off but is replaced. The left eye is missing. On the front of the neck the surface is destroyed. The hair is roughly suggested, the details being carried out in colour. Acquired, in 1899 via Munich, this head was found in the so-called Hellenikó at Thyreatis, between Argolis and Laconia, not far from Meligu, where No. 2 was found.

This is a Greek original, the head of a young god or athlete, and the style is Peloponnesean with a rather strong influence from Attic art of the end of the 5th cent. (see e. g. the Weber-Laborde head from the Parthenon pediment, Bulle: Der schöne Mensch pl. 249). We know of a whole series of Peloponnesean works of the same period, all witnessing similar Attic influence (Möbius, Arch. Jahrb. 49, 1934, p. 45 seqq.).

Billedtavler pl. XXIV. Furtwängler, Athen. Mitt. III 1878 p. 296 seq. Friedrichs-Wolters 494. Arndt-Amelung 4470-71 (Fr. Poulsen).

345. (I. N. 1463). *Female head. M.*

H. 0.21 from chin to vertex. The nose new in plaster, the neck in marble. The surface much weathered. The eyes apparently retouched in modern time. Acquired in 1896 in Rome and originating from the Villa Ludovisi (not, as the dealer stated, from Naples).

The pierced ear lobes suggest the use of the head as a female, but the type, which is known in many replicas, was also used on a male bronze statue found in 1925 in Pompeii. This bronze was a candelabrum figure, but with the aid of coin pictures the opinion was formed that the original represented a sacrificing youth. Owing to the relationship with Pheidias' Athena Lemnia the original was considered to be Attic, but the physique of the bronze figure was more reminiscent of Peloponnesean tradition, of which the last offshoot was Idolino at Florence. Just as a result of this blending of styles the type is now regarded as classicistic-Roman, a product of the eclecticism of the Empire period.

Billedtavler pl. XXIV. Amelung: Vatik. Katalog I p. 51 and 52 note. Klein, Oest. Jahresh. XVIII 1915 p. 27 seqq. Rizzo in Bull. Com. LIII 1926 p. 32, F, and p. 51 seqq. Amelung, Arch. Jahrb. XLII 1927 p. 147 and Beilage 17. Curtius, Röm. Mitt. 45, 1930 p. 23 note 1 and pls. 16-17. Technau, Die Antike VI 1930 p. 249 seqq. Michon in Mon. Piot. 33, 1933 p. 125 seqq. Waldhauer: Kat. Ermitage II p. 16. V. H. Poulsen in Collections III 1942 p. 62 seq. and in Berytus VI 1939-40 p. 18. Arndt-Amelung 4472-73 (Fr. Poulsen).

346. (I. N. 435). *Young man. Head. M.*

H. 0.25. The tip of the nose and the lower lip slightly bruised; the surface somewhat weathered. The eyes hollow for inlay. Acquired in 1893 in Rome and stated to have been found in Formiae in Campania, like No. 111, both of which are now united.

A replica in the Villa Albani shows a head of this type combined with a statue of the same type as No. 111 (Arndt-Amelung 1094-96. Cp. l. c. 1097), and there are related types in Munich (Arndt-Amelung 828-29; cf. Festschrift Arndt p. 87 seqq.) and in the Terme Museum (text of Br. Br. 700). At one time our head was considered to be a reliable Roman copy of an Attic work of the period after 450 B. C., and Schrader connected the original with the tradition of Pheidias' statue of Pantarkes in Olympia. The mixture of styles, however, rather suggests a classicistic Roman work

like the head No. 345. Cf. also No. 347 and the replica at Bologna, Röm-Mitt. XXII 1907 pls. 5—6.

Billedtavler pl. XXIV. N. C. G. 23-24. S. Reinach: *Têtes antiques* pp. 78-79. Schrader: *Oest. Jahresh.* XIV 1911 p. 70 seqq. and figs. 77-78. Lechat, *Rev. Et. Anc.* XV 1913 p. 139 seq. Buschor-Hamann: *Die Skulpturen des Zeustempels zu Olympia* p. 32. Sieveking, text of Br. Br. 699-700 and *Antike Plastik* W. Amelung gewidmet p. 237. A replica has been found in the necropolis on Isola Sacra, G. Calza: *La Necropoli del Porto di Roma* p. 243 figs. 142-43.

347. (I. N. 1794). *Young man*. Head. M.

H. 0.23, of the head alone. 0.20. A large part of the frontal hair and bandeau, the nose-tip, lower lip and part of the chin in plaster. The back roughly finished. Acquired in 1900 via Munich.

Replica or variant of No. 346.

Billedtavler pl. XXIV. Arndt-Amelung 4474-75 (Fr. Poulsen).

348. (I. N. 1862). *Youth*. Head. M.

H. 0.26. The nose new in plaster. The back of the head and neck split off. The surface much worn and polished. Acquired in 1902 via Munich, but found in Rome.

It would be natural again to compare this head with the Group Nos. 346—47 and 111, but there are important differences. No. 303 seems to be a closer relation, but an actual replica of our head and in a much better state of preservation is a head at Naples, which Vagn Poulsen refers to Locri (Boll. d'Arte 1932—33 p. 282 seq. *Acta Arch.* VIII 1937 p. 107). Still another replica at Naples, but of inferior quality, is to be seen in Photo Alinari No. 34281. There is also some likeness to a head in Budapest (Hekler: *Sammlung antiker Skulpt.* in Budapest No. 7).

Billedtavler pl. XXIV. Photo Mosconi 12000-12003 (compare No. 110 here). Arndt-Amelung 4476-77 (Fr. Poulsen).

349. This number was omitted by Carl Jacobsen.

350. (I. N. 558). *Boy*. Head. M.

H. 0.19. The nose and upper lip modern in plaster. Acquired in 1888 from Rome.

This small head is a replica of the one on the statue type represented in Berlin and Munich that is sometimes called Narcissus, sometimes Adonis (Bulle: *Der schöne Mensch* pl.

65. Furtwängler: *Meisterwerke* p. 484 fig. 84). There are several replicas of the whole figure (Arndt-Amelung 1139, 1175 b, 1360, 1442—3). The most peculiar feature of these replicas is their varying form, covering a much wider range than is usual with Roman copies. In those which like the Berlin statue (Blümel: *Katalog Berlin* IV p. 22, K 157) present the earliest and most severe style, the form of the head and torso recall the Diadumenus of Polycleitus, but in others, for example the one at Karlsruhe, the emphasis is more on the Attic, and even Praxitelean lines emerge. This contrast is to be found in the Glyptotek's two heads of the Narcissus type, Nos. 350 and 351. The former presents the softer moulding of the 4th cent. and, particularly, quite a Praxitelean treatment of the eyes. No. 351, by the shape of the head and the heavy eyelids, comes near to the Berlin statue and varies from it only in the rendering of the hair.

Billedtavler pl. XXIV. N. C. G. 54. Furtwängler: *Meisterwerke* p. 483 note 3. Bulle in Arndt-Amelung, text of 1442-43. On the type the latest comment is Waldhauer: *Kat. Ermitage II* No. 92 (pl. VIII).

351. (I. N. 594). *Boy*. Head. M.

H. 0.19. The nose new in marble, the top of the head in marble. Found in Sabina, acquired from Rome.

Like No. 350, this head is a replica of the Narcissus type, but more Polycleitan. See under No. 350.

Billedtavler pl. XXIV. N. C. G. 53. The other literature under No. 350.

352. (I. N. 475). *Heracles*. Torso. M.

H. 1.05. On the right thigh a puntello remnant to support the downward-hanging arm. On the back of the left thigh a trace of the hand, which rested there with the palm turned outwards. Acquired from Rome.

This torso represents a type known to us from several replicas and may be determined as having been copied from a famous statue of Heracles by the great sculptor Polycleitus (Carlo Anti, *Mon. Lincei* XXVI 1920 p. 509 seqq. Cf. Helbig: *Collection Barracco* pl. 45). The Glyptotek's torso may be measured in beauty with the one in the Terme Museum (Anti 1. c. fig. 3) and with the lovely torso of the Polycleitan Doryphorus in Berlin (Blümel: *Katalog Berlin* IV pls. 35—36).

Billedtavler pl. XXIV. Reinach: Rép. Stat. III 169,3. N. C. G. 49-50. V. H. Poulsen, Acta Arch. XV 1944 p. 73. See Mustilli: Museo Mussolini p. 123 No. 11.

353. Had already disappeared before the collection was moved in from Valby.

354. = No. 112.

355. (I. N. 1193). *Standing female figure*. Relief fragment. M.

H. of fragment 0.21, Br. 0.185. The surface bruised, the folds injured. Acquired in 1894 from the Regnicoli collection in Tivoli.

On the right the vertical frame. The figure, considered by Carl Jacobsen to be male, has female breasts and, clad in chiton and himation, is standing cross-legged and apparently had her right arm resting against a pillar. The same figure is to be seen on a votive relief in Athens, and this explains the indeterminable object below on the left as the remains of a serpent (Svoronos: Das Athener Nationalmuseum II pl. 171. Süsserott: Griech. Plastik des 4. Jahrh. p. 119 and pl. 22, 2). Our small relief is of Pentelic marble and evidently is also a fragment of a votive relief. The style is Hellenistic. There are two statuary variations of the type, one in private ownership in Istanbul, of which the Glyptotek has a photograph, and one from Emporion in Catalonia, P. Bosch Gimpera: L'art grec a Catalunya pl. XX.

On the evolution of leaning figures, which began in the 5th cent. B. C., see Praschniker in Antike Plastik W. Amelung gewidmet p. 176 seqq. and H. Schrader: Phidias p. 204 seqq.

Billedtavler pl. XXIV.

356. (I. N. 1737). *Head of a young man (ephebe)*. M.

H. from chin to vertex 0.21. Originally this head surmounted the statue of a youth which had been completely pared off at the front and extensively restored: the neck, legs, tree stump and plinth were new; the back alone remains and, like the head, reveals Polycleitan modelling. This pieced statue, which was acquired in 1900 from the Palazzo Braccia in Rome and with the plinth was 1.53 high, has now been separated from the head and removed to the store-room. The nose and mouth are new in plaster.

The head is a replica of the one on the so-called Westmacott ephebe in the British Museum, which dates back to a work by Polycleitus and of which there are several replicas (see V. H. Poulsen, Acta Arch. VIII 1937 p. 127).

Billedtavler pl. XXIV (whole figure). Matz-Duhn I No. 1069. Reinach: Rép. Stat. III 154,8. C. Anti in Mon. Lincei XXVI 1920 p. 592. D. Robinson in Art Bulletin 1936 p. 144.

357. (I. N. 596). *Youth (Hermes?)*. Head. M.

H. 0.25. The nose and mouth restored in plaster. Remnants of pigment in the eyes. The polishing of the marble places the copy to the 2nd cent. A. D. Acquired in Rome.

This is a young man with a broad band in the curly hair, and the treatment of the hair and eyes, like the narrow oval of the face, shows the evident relationship with the Athena type which Furtwängler recognized on comparing a head at Bologna with a statue at Dresden and in which he claimed to have rediscovered Pheidias' Athena Lemnia (see Bulle: Der schöne Mensch pls. 120 and 247-8). Yet, this head of a youth does not seem to be a copy of an Attic original, but rather to represent Roman classicism, as do two bronze figures from Pompeii (see under No. 345). The Glyptotek has still another replica in No. 358, a third was formerly in the Antiquario Comunale and is now in the Nuovo Museo Capitolino in Rome (Arndt-Amelung 808; Mustilli: Museo Mussolini p. 139), placed on a torso that is treated more freely and provided with a chlamys. The head is surmounted with a flat Hermes hat with wings, so that it is definitely a Hermes. The entire figure with its own head has now been found in a fine statue in New York.

Billedtavler pl. XXIV. N. C. G. 44. Furtwängler: Meisterwerke p. 737. Amelung in Oest. Jahresh. XI 1908 p. 200 fig. 80 and p. 203, and in Arch. Jahrb. 42, 1927 p. 151. The New York figure *ibid.* Beilage 21-23. Aldo Neppi Modona in the Italian periodical *Historia* VII, 1929 p. 438 note 18 and p. 442 seq., figs. 11-12. P. Johansen: Fidiad p. 65 seq. Fr. Poulsen in Arndt-Amelung 4478-79. An inferior replica, less true to style in Berlin, C. Blümel: Katalog Berlin IV K 140, pl. 24. Regarding the type see L. Curtius: Die antike Kunst II p. 261, and V. H. Poulsen, Collections III 1942 p. 62.

358. (I. N. 1694). *Youth (Hermes?)*. Head. M.

H. 0.24, from chin to vertex 0.18. The nose restored in plaster, the lower lip bruised. Acquired in 1899 from Simonetti in Rome.

A replica of the type No. 357, but not polished and therefore fresher in effect. See No. 357.

Billedtavler pl. XXIV. Amelung in Oest. Jahresh. XI 1908 p. 202 seq. with figs. 82-83 and in Arch. Jahrb. 42, 1927 p. 151 and figs. 12-13. Aldo Neppi



Modena in *Historia* VII. 1929 p. 446 seq., figs. 13-14. Arndt-Amelung 4480-81 (Fr. Poulsen).

359. (I. N. 595). *Young man*. Head. M.

H. 0.22. Restored: Nose, lips, eyebrows, eyes and parts of the cheeks. The surface badly damaged; the left eye completely abraded. Acquired in 1892 from Simonetti in Rome and reputed to have been found in Tivoli.

This head is of typological interest in that it resembles the head of Pan at Munich which is known under the name of "the Winckelmann faun" (Br. Br. 380). Renewed study has shown that the horns on the latter head are the work of a modern restorer, and that the ears are retouched. Actually, both heads are replicas of the same original, which represented not Pan but a young man. The style suggests that the original belonged to the close of the 5th cent. B. C. Furtwängler ascribed the work to Euphranor like a statue of a boy at Dresden, but this is very questionable.

Billedtavler pl. XXIV. N. C. G. 77. Furtwängler: *Meisterwerke* p. 593 note 1. Lippold in *Röm. Mitt.* XXXII 1917 p. 116. Amelung in *Arch. Jahrb.* 41, 1926 p. 275 and fig. 49. See the statue of a boy at Dresden, *ibid.* fig. 46-48. See also under our No. 271.

360. (I. N. 1285). *Young man*. Head. M.

H. 0.28, from chin to vertex 0.24. Nose, lips and part of the chin in plaster. The surface highly polished. Acquired in 1895 from Frascati and stated to have been found in Tusculum.

A copy of a famous original figure by Polycleitus, the best replica of which is "the Dresden boy", a young athlete who held the fillet of victory in his lowered right hand (Furtwängler: *Meisterwerke* p. 475 and pls. XXVI-XXVII). In the Barracco collection there is a replica of the head (Helbig: *Collection Barracco* pl. 46).

The original was a work which in style approximated the type which in the Glyptotek is represented by the torso No. 352. The statue reflected a stage of development between Doryphorus and Diadumenus. For example, the hair is less compact than that of Doryphorus and covers the upper part of the ears, but it is still flat on the crown of the head. The face is softer and rounder, and the receding chin brings it nearer to Diadumenus (see Br. Br. 336 and 272).

Our head is straighter on the neck than the other replicas, which might suggest that originally it was placed on a herm.

Billedtavler pl. XXIV. Arndt-Amelung 4482-83 (Fr. Poulsen). On the Dresden boy see also *Anti. Mon. Lincei* XXVI 1920 p. 584 seqq. and Arndt-Amelung 2072-73.

361. (I. N. 1428). *Young man*. Head. M.

H. from chin to vertex 0.25. The nose, chin and neck new in plaster. Acquired in 1895 in Rome.

The back of the head and part of the vertex alone are antique and suggest that it was a head of the Scopaeic Meleager type (see No. 362). The frontal hair and the face are retouched everywhere and modern. The head has therefore now been removed to the store-room.

Billedtavler pl. XXIV. Arndt-Amelung 4484-85 (Fr. Poulsen).

362. (I. N. 541). *Meleager*. Head. M.

H. 0.32. Nose, lips, chin and left eyebrow new in plaster. Acquired in 1888 in Rome.

This head is a replica of the Scopaeic Meleager, except that the intact right eye is less pathetic than usual (see the head fitted to the Meleager statue No. 387). The treatment of the hair shows that the original was in bronze. The beautiful Meleager head in the Museo Biscari in Catania (Guido Libertini: *Il Museo Biscari* I pls. VII-VIII No. 13, p. 10) most closely resembles our specimen. For the rest see under No. 387.

Billedtavler pl. XXIV. N. C. G. 100. Franklin P. Johnson: *Lysippos* p. 243 No. 9 and pl. 59. Fr. Poulsen & K. Rhomaios: *Erster vorläufiger Bericht über die dänisch-griechischen Ausgrabungen von Kalydon* p. 58. P. J. Riis in *Festschrift til Fr. Poulsen* p. 23 note 26.

363. (I. N. 1875). *Hermes*. Head. M.

H. 0.27. The nose and part of the front hair new in marble. Lips and chin bruised. The surface highly polished. Part of the back and the vertex missing, these having been carved separately and left with rough surfaces for joining (see No. 45). Acquired in 1902 via Munich.

Formerly listed as "young man", this head is a replica of a well known Hermes head belonging to the Argive school, dating from the transition between the 5th and 4th centuries and represented by statues and heads in Athens, the Louvre

(Mercure Richelieu), Munich and elsewhere (Lippold, Arch. Jahrb. XXVI 1911 p. 271 seqq., with figs. 1-4).

Billedtavler pl. XXIV. Arndt-Amelung 4575-76 (Fr. Poulsen).

364. (I. N. 452). *Young man*. Head. M.

H. 0.25. The nose restored in plaster. The surface somewhat weathered, especially on the chin. The head is said to have come from Miletus and was acquired in 1891 from Dr. Naue's collection at Munich. The rendering of the neck muscles suggests that the head was turned to the right.

Apparently a Greek original of cursory artisan work, perhaps from a 4th cent. sepulchral figure. This is the nearest we can get to the style.

Billedtavler pl. XXIV. N. C. G. 99.

365. (I. N. 1839). *Young man*. Head. M.

H. 0.36. The nose missing (formerly restored in plaster). The surface somewhat weathered. The neck sawn through and shaped to fit the modern bust of a strategos on which the head was mounted in the archiepiscopal seminary at Udine. Acquired from there in 1902. The inscription on an old photograph gives the provenance as Split (Spalato).

This head has been justly compared with Scopaic works, it being a Roman variant of the Scopaic Heracles, whose best representative was formerly at Lansdowne House (Br. Br. 691-92). This figure had many more or less close relations within Roman sculpture (see Brendel's text of Arndt-Amelung 4168-69).

Billedtavler pl. XXIV. Banco-Sticotti p. 64 No. 15. Arndt-Amelung 1373-74 and 4577-78 (Brendel).

365 a. = 319 a.

365 b. (I. N. 2100). *Herm of a young man*. M.

H. 0.39. The herm and the head undoubtedly belong together. The head-bands restored in plaster at the middle. The patina and the calcareous sinter of the hair seem modern. Acquired in 1907 from Rome; Roman work.

In his hair the young man wears a wreath of poplar leaves; this means that the head was supposed to represent Heracles, who according to legend introduced the poplar into Hellas (Paus. V 14, 3). Indeed, the type comes nearest to a well-

known Heracles herm at Naples, Br. Br. 545, which in turn belongs to the Polycleitan Heracles type, represented in the Glyptotek by the torso No. 352. Thus the Polycleitan rendering of the face and the hair-twist at the back of the neck comes close to our head of the Polycleitan Pan type, No. 403 a. The frontal hair, on the other hand, is stylized in another manner, borrowed from a type that is represented by a head in the Lateran (Arndt-Amelung 2228-30) and a statue in London (Amelung, Arch. Jahrb. 41, 1926 p. 271). In other words, this is one of the usual instances of a Roman copyist's blending features of various styles.

Billedtavler pl. LXXIII.

366. (I. N. 1851). *Torso of the statue of a youth*. M.

H. 1.53, without plinth 1.43. Both head and arms were joined on and are now missing. A slight depression and a trace of metal in the right shoulder suggest the end of a ribbon. The left arm was stretched and the head turned towards that side. The right arm was fixed to the body with a massive clamp in the side. The plinth and the feet display undoubtedly antique weathering, but from the instep upwards the figure is highly polished and the moulding there has lost its original character. Acquired in 1902 via Munich.

This is a very poor Roman copy of an original in bronze, as the large tree-stump shows, the subject being a very young man in a striding pose. In posture and line the figure recalls the Polycleitan statue of a boy in Dresden (see under No. 360), but there is nothing at all in the modelling of the body approaching the art of Polycleitus. No replica is known.

Its nearest relation is a torso at Cassel (Marg. Bieber: Antike Skulpturen und Bronzen in Cassel pl. 16 No. 9. Cf. Röm. Mitt. XLV 1930 p. 23 note 1). It is extremely doubtful whether the torso represents a classic type at all and is not rather due to Roman eclecticism.

Billedtavler pl. XXIV. Reinach: Rép. Stat. IV 371,3 and V, 2, 474,3. Arndt-Amelung 4579-80 (Fr. Poulsen).

367. (I. N. 1941). *Youth*. Head. M.

H. 0.28, from chin to vertex 0.23. The nose tip new in marble. The upper lip bruised. The marble surface badly weathered and polished. The drilling technique in the hair as in the 2nd cent. A.D. Acquired in 1902 in Rome but originating from the Palazzo Panciatichi, Florence.

Feeble Roman copy of an original from the early 4th cent. B. C., its closest relation being the head of a bronze statue of an athlete found at Ephesus (now in Vienna. See Br. Br. 682-85 and Ch. Picard: *Sculpture antique* II 69 fig. 30).

Billedtavler pl. XXIV. Arndt-Amelung 4581-82 (Fr. Poulsen).

368. (I. N. 584). *Youth*. Head from a high relief. M.

H. 0.17. The surface slightly scarred. Probably from a sarcophagus figure. Acquired in 1888 from Count Tyszkiewicz's collection in Rome, but found in Syria.

The drilling technique of the hair refers to the 2nd or 3rd cent. A. D. The cut eyebrows are typically Syrian and recur on the Palmyra sculptures.

Billedtavler pl. XXIV. S. Reinach: *Têtes antiques* pl. 255. Arndt-Amelung 4583 (Brendel).

369. (I. N. 2006). *Young man*. Head. M.

H. 0.27. Nose, mouth and chin damaged. Acquired in 1905 via Munich.

The head was well turned towards the left shoulder. The indrawn cheeks and the peculiar shape of the mouth have been variously interpreted: a man kissing, a flute-player, a satyr sucking wine through a tube, or a shepherd playing a reed-pipe by drawing the air inwards (*πομπύζων*). "Shepherd" would be an apt appellation for this head with its strong, coarse features.

The style is Hellenistic, 3rd cent. B. C., in good Roman reproduction.

Billedtavler pl. XXIV. Br. Br. 720. Lawrence: *Later Greek Sculpture* p. 112.

370. (I. N. 585). *Head of a satyr*. Green basalt.

H. 0.22. The nose tip and part of the left cheek new in plaster. Acquired in 1888 from the collection of Count Tyszkiewicz in Rome.

The small tufts of hair, the fat bumps under the chin and the tip of the ear in the hair show that this is a satyr, a tormented or struggling, elderly satyr like No. 486. Possibly in modern time this head was recarved into a relief; it belongs to the Roman Empire period, even if the style on which it is based is Hellenistic. Nearest to it comes the fragment of a satyr statue at Munich, also in green basalt.

Billedtavler pl. XXIV. Lawrence: *Later Greek Sculpture* p. 112. Arndt-Amelung 4584 (Brendel). The satyr at Munich is also mentioned by Lawrence, l. c. It now is No. 502; cf. Furtwängler: *Beschreibung* No. 448 a. The head alone in Hundert Tafeln 91.

371. (I. N. 1301). *Torso of a male statue*. M.

H. 1.15. The upper part missing, and the legs from the knees restored. Bought in 1895 by Carl Jacobsen in the Villa Borghese. Now removed to the storeroom.

The posture is rather reminiscent of the Westmacott Ephebe in London (Marbles and Bronzes in the Brit. Mus. pl. 22).

Billedtavler pl. XXV. Reinach: *Rép. Stat.* II, 2, 606, 9.

372. (I. N. 579). *Head*. M.

Forgery. Removed from the museum. The model was probably a head at Hannover, Arndt-Amelung 1080-81.

Billedtavler pl. XXV.

373. (I. N. 598 b.). *Youth*. Head. Limestone.

H. 0.21. Acquired in 1891 at a sale in Paris.

This well-preserved Cypriote head with its olive wreath and traces of colour on lips and eyes belongs to the Hellenistic period like similar works in the British Museum (Pryce: *Cat. of Sculpture* I 2 C. 173 seqq.). A related head in terracotta is in the Danish National Museum (Breitenstein: *Catalogue of Terracottas* No. 72 pl. 7).

Billedtavler pl. XXV. Sale of J. Gréau's collection, Paris, 11th-16th May 1891, No. 1266, pl. 65.

374. (I. N. 1189). *Head of young man*. Peperino.

H. 0.29, from chin to vertex 0.19. The nose-tip broken off, the lower part of the neck modern. The surface, originally covered with plaster, somewhat damaged. Acquired in 1894.

From Tivoli, and ascribed to the Sabine mountains. The volcanic rock shows that it is a local work. It seems to be a late-Etruscan portrait associated with Hellenistic portraits of the 2nd or 1st cent. B. C.

Billedtavler XXV. Arndt-Amelung 4585-86 (Brendel).



375. (I. N. 581). *Young man. Head. M.*

H. 0.27. The nose and part of the upper lip new in plaster. Some of the hair and the edge of the hat broken off. Acquired in 1888 from the collection of Count Tyszkiewicz in Rome.

The head is Roman, 2nd. cent. A. D., and represents a young man with very high, curly hair, at the back covered with a flat hat with a broad brim. Hermes wore a hat of this kind, as did ordinary travellers in antiquity (see the head with a similar hat at Budapest, Hekler: Sammlung ant. Skulpt. in Budapest p. 44 No. 34). For the style, compare with No. 164, which also is purely Roman work.

Billedtavler pl. XXV. N. C. G. 145.

376. (I. N. 527). *Marsyas. Statuette. M.*

H. 1.10, the antique part 0.35. The nose, upper part of the head, the arms and the tree, the genitals, the legs from the middle of the thighs, the tree trunk and the plinth new in plaster. Thus only the torso and the lower part of the face are antique. Acquired in 1890 in Rome.

Marsyas, hanging on the tree ready to be flayed, and composed together with a Scythian slave whetting his knife (see sarcophagus No. 782), was a popular subject in Roman times. The group originated in Hellenistic days, and we know of two types of Marsyas, of which one at any rate came from the art school at Pergamon (Bulle, in text of Arndt-Amelung 1441. Neugebauer: Studien über Skopas p. 61, note 44. G. Lippold: Kopien und Umbildungen p. 109 seqq. Compare Arndt-Amelung 4132). Identification of the copies is difficult because the Roman artists often mixed the types or totally transformed them (Muthmann in Corolla Curtius p. 119. Langenskiöld, Konsthistorisk Tidskrift VI 1937 p. 1 seqq.); indeed, there is even a Marsyas fragment from Thasos with the head restylized in the spirit of the 5th cent. (Bull. Corr. Hell. LX 1936 p. 344 seqq., pl. 43).

Billedtavler pl. XXV. Reinach: Rép. Stat. IV 35,2. N. C. G. text p. 212 fig. 127. Langenskiöld in Konsthistorisk Tidskrift VI 1937 p. 9 No. 16. Röm. Mitt. 38-39, 1923-24, p. 276. Arndt-Amelung 4587 (Brendel).

377. (I. N. 615). *Female mask. M.*

H. 0.84. The colossal masks Nos. 377-380 were acquired in 1894 from the Villa Spithoever in Rome and were said to have been found in the grounds of the house, i.e. in the old Sallustine gardens. It is good Roman workmanship. No. 377 represents a young woman.

Giant masks like Nos. 377-380 were used particularly for decorating the outer walls of the theatres. Similarly, gorgon masks were sometimes applied to temple walls, e.g. the four in the Vatican from the temples of Venus and Roma (Amelung: Vatik. Katalog I p. 41 No. 27 and pl. 6). Compare our masks with a series at Ince Blundell Hall (Ashmole: Catalogue of Ince No. 130 seqq., pl. 46. Our mask No. 377 is comparable with Ince Nos. 130 and 133).

Billedtavler pl. XXV.

378. (I. N. 616). *Mask of a young man. M.*

H. 0.62. Acquisition and provenance as No. 377.

A young man with a thick roll and flower wreath in his hair (for the type see M. Bieber: Denkmäler zum Theaterwesen pls. 96 and 103, 3-4. See also Glyptotek No. 384 and Ince No. 131).

Billedtavler pl. XXV.

379. (I. N. 617). *Satyr mask. M.*

H. 0.66. The nose and upper lip restored; the chin has been broken off. Acquisition and provenance as No. 377.

Similar large masks in the Villa Albani, Arndt-Amelung 4040, 4044, 4139 and 4344. Our mask No. 379 bears some resemblance to Arndt-Amelung 4044.

Billedtavler pl. XXV.

380. (I. N. 618). *Mask of an elderly man. M.*

H. 0.62. The lower lip and the chin restored. Acquisition and provenance as No. 377.

The subject represented by this theatre mask is the angry old man of comedy (see M. Bieber: Denkmäler zum Theaterwesen pl. 95 left). For the type cf. Arndt-Amelung 4344 and Ince Blundell Hall No. 136 in Ashmole's catalogue.

Billedtavler pl. XXV.

381. (I. N. 1164). *Female mask. M.*

H. 0.27. The nose-tip and lower lip bruised. The eyes pierced for inlay. Acquired in 1894 from the dealer Innocenti in Rome. For the style of hair compare with No. 377.

Billedtavler pl. XXV.

382. (I. N. 1500). *Satyr mask*. M.

H. 0.13. Lower face missing. Acquired in 1896 in Rome.

A fine piece of work. In the hair a band with vine leaves and grapes. For the style see a small Roman bronze head, Burlington Fine Art Club Exhibition 1904, D. 120 pl. 70 and a fragment in the Musée Alaoui at Algiers, Musées de l'Algérie et de la Tunisie VII, 2, pl. 40, 4.

Billedtavier pl. XXV.

383. (I. N. 1548). *Masks of Ammon and a comedy figure on both sides of an oscillum*. M.

Diam. 0.30. On Ammon's mask the tip of the nose, the points of the ram's horns with part of the adjoining leaf on the right, and part of the ear on the left all new in plaster. Trace of red paint on hair and beard. The deep drilling of the hair indicates the 2nd cent. A. D. The brutal piercing of the disc is not original, having been done later, the result being that it has spoilt Ammon's mouth and on the opposite side is down below the mouth of the mask. Thus the intention was to use the disc for a well opening or as a smoke-hole. Acquired in 1896 in Rome, but reputed to have been found on Posilipo, near Naples.

This marble disc originally was suspended between the columns of a peristyle, with an Ammon head in Hellenistic-Roman style in high relief on one side, and a comic mask in low relief on the other. On these oscilla see No. 817 a.

The Ammon head on our oscillum recalls the one on another specimen at Tegel, Arndt-Amelung 2995-96 (Welcker: *Alte Denkmäler* II pl. VI 11) and a similar one in Woburn Abbey (A. H. Smith: *Catalogue* No. 40 fig. 11 = Welcker No. 21). See Lippold, *Arch. Jahrb.* XXXVI 1921 p. 40 note 50 and Espérandieu: *Recueil X* No. 7627, incorrectly described as River God.

Billedtavier pl. XXV. Arndt-Amelung 4588-89 (Fr. Poulsen).

384. (I. N. 531). *Mask relief*. M.

H. 0.22, Br. 0.34. The nose and the hair-roll of the young man in the high relief are new in plaster. The frame broken above and at the sides. Acquired in 1889 from Rome.

On the high-relief side a mask of a bearded old man with an angry expression; below him a knobbed stick; vis-a-vis a mask of a young man with a flower wreath in his hair; below him a torch. Both heads have a veil from the back of

the head and they are set up on a rock base. On the low-relief side a maenad with a tympanon below, and a Pan with a lagobolon below, also on a rock base.

Originally, these reliefs were devoted to the sanctuaries by triumphant actors, who consecrated to Dionysos or Pan the instruments of their trade, the masks they had worn. In Roman times, however, these mask reliefs were purely ornamentals and were placed on low pilasters in the porticos of the peristyles, so that they could be seen from both sides. They are still to be seen thus in the Casa degli Amorini dorati at Pompeii (Not. Scavi 1907 p. 568 seqq.).

On the entire genre see G. Welcker: *Alte Denkmäler* II p. 122 seqq. Reisch: *Griech. Weihgeschenke* p. 145 seqq. Schreiber: *Die Brunnenreliefs aus Palazzo Grimani* p. 87 seqq. Schreiber: *Hellenistische Reliefbilder* pls. 98-101. Arndt-Amelung 2960-63 and 4140-43. A splendid mask relief was sold in 1906 with the Sarti collection in Rome (see sale catalogue, *Collezione Prospero Sarti*, pl. 3).

Billedtavier pl. XXV. N. C. G. text p. 205 figs. 124-125. *Arch. Jahrb.* XXXVI 1921 p. 42 note 77. Arndt-Amelung 4590-91 left (Fr. Poulsen).

385. (I. N. 1810). *Fragment of mask relief*. M.

H. 0.31, max. Br. 0.26. On the right the edge is preserved below; the frame was added on. On the faun head (in high relief) the foremost horn is broken off (the one behind is outlined in low relief above the head), and nose-tip and hair locks are broken off.

In high relief a head of a faun resting on a panther skin; on the opposite side in low relief a tragic mask, partly destroyed by the large hole drilled through later when the relief was to be used for a fountain-mouth.

The relief was acquired in 1901 and came from the archiepiscopal collection at Udine. On reliefs of this kind see No. 384.

Billedtavier pl. XXV. Banko-Sticotti No. 55. Sale catalogue for the Cernazai collection pl. XXXX No. 447. Arndt-Amelung 4590-91 right (Fr. Poulsen).

386. (I. N. 612). *Small double herm with comic masks*. M.

H. 0.21. The surface of the younger mask badly weathered. Acquired in Rome.

Two masks from the neo-Attic comedy (3rd cent. B. C.) put together: 1) bearded slave with ribboned flower wreath

in his hair and long shoulder locks, and 2) a beardless young man with close, curly hair on top and short ringlets behind the ears, from which ribbon ends hang on the shoulders.

Both masks appear on a Roman marble relief in the Vatican (Bieber: *Denkmäler zum Theaterwesen im Altertum* pl. 94,2 and p. 162). Roman work.

Billedtavler pl. XV. Arndt-Amelung 4592-93 (Fr. Poulsen).

386 a. (I. N. 2327). *Medusa mask*. M.

H. 0.38. The right wing and serpent head and some curls on the right side as well as parts of the reptile bodies below the chin have been restored in plaster. The right side of the nose has been damaged and then smoothed off. The back is deeply hollowed out with great technical skill. The various holes are modern and served partly to fasten the mask, partly for placing candles inside the cavity. Acquired in 1908 from Paris.

This mask, known by the name of Medusa Biadelli after the family at Mariana, Corsica, in whose possession it had been for over a century, is very like the Medusa Rondanini at Munich (Br. Br. 239) but is inferior in expression, and it differs in that more curls than the two above the forehead are formed as serpent heads. Both eyes and lips are as polished as the skin of the face, which is not usually the case with antique sculpture. It is unanimously agreed that the surface has been worked over in modern time and displays a Canova-period "skin", and there is more and more general agreement that the whole piece is a forgery of contemporary Italy, the result of enthusiasm for the Rondanini Medusa; forgeries of this kind are still to be found in the vault of the Naples Museum and in Emckendorff Castle near Bokelholm, Holstein. This assumption is reinforced by some punctate marks in the epidermis of the marble of quite modern character. The mask has therefore been removed to the store-room.

Tillæg til Billedtaver pl. VI. Burlington Fine Arts Club, Exhibition of Greek Art 1904, pl. XXXIV 47. Sieveking, *Rev. Arch.* 1903 II p. 219 seqq. and pl. XII. Espérandieu: *Recueil* IX p. 85 No. 6682. Langlotz: *Phidiasprobleme* p. 101. Two replicas of Medusa Rondanini in Museo Torlonia (II Museo T., pl. 74) are considered to be genuine (Furtwängler: *Meisterwerke* p. 325. Cf. *Journ. Hell. Stud.* XLIII 1923 p. 140).

386 b. (I. N. 2506). *Medusa head from relief*. (Medallion). M.

H. 0.28. The neck surface below is not a fracture or application surface, but with its slightly coarse middle and smooth margin is evidently finished off. The back of the head, however, was separate. The wing in the hair is totally destroyed by scraping. Slight injuries to the hair and groove in the cheek. Acquired in 1910 from Rome.

With its long curls bound up around a roll-like spiral binding, with a wing in the hair and with half-closed eyelids, this head at first glance seems to represent Hypnos (see Furtwängler-Urlich's *Denkmäler*<sup>3</sup> p. 94 seqq.). The deep folds of the neck, however, indicate a woman, and the termination of the neck naturally leads one to think of the severed head of Medusa; in that case, this is the moment of death itself, the eyelids still flickering. In the Louvre there is a similar Medusa head with the wing in a better state of preservation and richer hair masses, but otherwise conforming, technically too; it came from Cyrenaica (Phot. Alinari No. 22652. Héron de Villefosse: *Musée Africain du Louvre, Musées de l'Algérie* etc. XIV, pl. I. Fröhner: *Musées de France* pl. XXV. *Encyclopédie Phot. de l'Art, Musée du Louvre* III, 6, 192). There is a related Medusa head in the form of a medallion picture on gems, best known from Sosos' gem (*Arch. Jahrb.* III 1888 pl. VIII 18 and p. 214. Daremberg-Saglio s. v. Gorgo p. 1627 fig. 3643).

Tillæg til Billedtaver pl. VI. Arndt-Amelung 4594 (Brendel).

387. (I. N. 1562). *Meleager*. Statue. M.

H. without plinth 1.97. The head is a plaster cast of a head in the Villa Medici, Rome. The right arm new in plaster, the spear in wood. The left hand and the dog's head missing. Formerly stood near Monte Cassino, where the statue was found in a Roman theatre. Acquired in 1897 from Pollak, Rome.

The original was a famous statue, and there are many replicas, the best known being a statue in the Vatican Belvedere (Helbig-Amelung: *Führer* No. 128). In several replicas there is a wild boar head on the right of the figure, in others it is absent; some replicas are entirely nude, but most have the figure clad in a light cloak, chlamys. One, in the Fogg Museum at Cambridge, Boston, has a stick under the left armpit instead of the hunting spear. The numerous variations disclose how freely the Roman copyists made use of the Greek original statue, which most likely was in bronze.



The boar's head has suggested the interpretation: Meleager, the legendary Greek hero of Calydon, whose mother's anger deprives him of life at the moment when love is awakening in his heart. The motive was a popular one among the poets, and its sentiment conforms to the pathetic expression of the figure, revealing as it does a distinct state of melancholy. This interpretation is confirmed by the finding of a head fragment in the Heroon at Calydon (Dyggve, Poulsen, Rhomaïos: *Das Heroon von Kalydon* p. 81 and figs. 91—93).

It is a very beautiful figure. Powerful and slim, the young hunter is standing with his left foot drawn back a little and resting firmly on his right leg. The motive and the physique still have a faint reminiscence of the art of Polycleitus. The motive of the right hand idle behind the back means rest. But there is an elasticity in this calm, revealing that the pause in the hunt is neither long nor safe; the upper body and especially the right shoulder may have relapsed a little, but the expression of the turned and raised head is remote from the peace of the contemporary Praxitelean figures. This is the style of Scopas. The most characteristic feature is the eyes, which possess the pathos of the Scopaeic style in the disappearance of the upper eyelid out to the sides under the margin of the brow. But in addition, the shape of the head with its rather flat crown, the broad facial features and the vigorous emphasis of the bone structure under the flesh, as well as the open mouth, are all peculiarities of the style of this master. In the torso it is especially the triangular form of the navel with the upper, horizontal fold of the skin that we recognize from authentic Scopaeic works, especially a torso from the temple of Athena Alea at Tegea, whose construction and decoration were by Scopas. The Glyptotek's statue is the best of the copies that are left and provides a good idea of the masterpieces of the great Parian artist. See also No. 362.

Billedtavler pl. XXV. Reinach: *Rép. Stat.* IV 349,1. Arndt-Amelung 4595 (Brendel). Riis in *Festschrift til Frederik Poulsen* p. 19 seq. On the type see Amelung: *Vatik-Katalog*, II p. 33 seqq. Br. Br. 386. Furtwängler-Urlichs: *Denkmäler griech. Skulptur* p. 98 seqq. and pl. 32. Neugebauer: *Studien über Skopas* p. 60. Franklin P. Johnson: *Lysippos* p. 242 No. 13 (with literature). The head on the statue in the Vatican and the much better one in the Villa Medici are compared in *Antike Denkmäler* I pl. 40. Other replicas Arndt-Amelung 48, 518-19 (the head formerly placed on Aristogeiton in Naples),

2499-2502 and 2714. W. W. Hyde: *Olympic Victor Monuments* p. 313 (bibliography). Blümel: *Katalog Berlin* V p. 22, K 235. The figure from Santa Marinella near Rome, is now in the Fogg Art Museum, Harvard University, Cambridge, U.S.A. (cf. Not. Scavi 1895 p. 196 figs. 1-2). On the question of the material of the original statue see G. Lippold: *Kopien und Umbildungen griech. Statuen*, p. 133. Further, see Süsserott: *Griech. Plastik des 4. Jahrh.* p. 165 seqq.

388. (I. N. 508). *Warrior (formerly called: Menelaos)*. Small torso. H. 0.23. Acquired in Rome.

The head was turned towards the right shoulder. The sword-strap and remnants of the scabbard, in conjunction with the strong movement, bear witness that the subject was a fighting warrior; there are similar torsoes in Rome and Naples, all Roman copies of Hellenistic originals, which have been supposed to be the Greek warriors in the battle group of the Pergame king Attalos I on the Acropolis at Athens (see P. Bienkowski: *Darstellungen der Gallier in der hellenistischen Kunst* p. 16 seqq. V. Salis: *Altar von Pergamon* p. 73; Arndt-Amelung 1884—85). This is open to doubt, however.

Billedtavler pl. XXV. Reinach: *Rép. Stat.* IV 115,3. N. C. G. 110 right. Bienkowski l.c. p. 18 fig. 23. Mustilli: *Museo Mussolini* p. 73. A warrior torso at Geneva, formerly included in the same group, has since been connected with an Amazon queen to the Achilles-Penthesilea battle group. See Bernhard Schweitzer: *Das Original der Pasquinogruppe* p. 83 seq.

389. (I. N. 716). *Mithras and the bull*. Group. M.

H. 0.85. The group has been shattered. Parts that are new in plaster: Mithra's nose, the curls under the cap and the point of the cap, the fingers of the left hand, the point of the right foot, portions of the drapery, the bull's right horn and ear, part of its off hind leg and a piece of the serpent's tail. The back is rough, no doubt because the group was intended for placing on the altar in a Mithras temple. Acquired in Rome.

Mithras is an ancient Persian "angel of light", introduced into the Roman Empire, according to Plutarch (Pompey cap. XXIV), especially by the Cilician pirates who were defeated by Pompey. Our group resembles many altar groups from the Mithras cult and represents the god, clad in oriental fashion like Attis (Nos. 121—22), at the bidding of the Sun-god killing the primeval bull, created by Ahura Mazda, for the salvation of the world. For the death of the sacred bull is the genesis of all life; the parts of his body become

various plants (the tail, for example, an ear of corn), while his seed, purified by Luna (the Moon goddess) makes the animals live. But the god of Evil, Ahriman, sends evil messengers to do harm: a scorpion bites the bull's genitals and poisons its seed, a serpent drinks its blood. But Mithras's faithful dog stands ready to seize the soul of the bull and guide it to Heaven. When the End of the World comes another bull must be slaughtered in order to prepare for the resurrection of mankind. Thus the killing of the bull on the altar gave the faithful a twofold thrill in the thought of the beginning of all life and the termination of life in blessedness. For a few centuries the Mithras religion was the most dangerous competitor of Christianity (Wendland: *Hellenistisch-röm. Kultur* p. 187 seq. and pls. IX—X).

Billedtavler pl. XXVI. Reinach: *Rép. Stat.* IV 297,2. For the type see Fritz Saxl: *Mithras* p. 46 and pl. 25, fig. 133.

390. (I. N. 890). *Mosaic of the Abduction of Europa.*

4.45 × 4.45. Acquired at a sale in Rome in 1888-89 and already found in 1777 in a Roman villa at "Torre tre Teste", on the road from Rome to Praeneste (Palestrina), thence transferred to the Villa Casali in Rome. The mosaic is intact, there being small restorations only at the joints as a result of the modern laying.

In the centre of a circular frame resting upon consoles is a picture of Europa on Zeus the bull. In three segment-shaped corner pictures are tritons, nereids and sea monsters. All the panels are bordered by richly ornamented spaces (ribbons, ribbon interlace, anthemias, vines, etc.). The pictures are elaborately drawn, the legs and breast of the bull, for instance, being rendered with the true displacement under the water. Figure styles and ornaments show that it is good Roman work of about the middle of the 1st cent. A. D. The four figure-scenes are evidently detached portions of an original whole, a large painting, a form of decomposition which begins just in the mosaic art of that time.

The mosaic is placed in an impluvium in the Festival Hall, but must have decorated a more magnificent room in the villa; it was the custom to use much inferior, purely ornamental mosaics in the impluvium.

The subject: the abduction of Europa by Zeus in the form of a bull was a favourite one, since Moschos in the 2nd

cent. B. C. used it in a poem that is still preserved and in the Renaissance period inspired Paolo Veronese himself to paint a large picture (in the Doge palace, Venice).

Billedtavler pl. XXVI. Matz-Duhn III No. 4117. O. Jahn: *Ueber die Entführung der Europa* p. 47. Scalabrini sale, Rome, 20th Feb.-5th March 1888, No. 1451 and pl. X. Marion Blake, *Memoirs of American Academy* XIII 1936 p. 153 seq. For the atmosphere in Europa's passage over the waves compare with Lucians "*Ἑράκλειος διάλογοι*" 15.

391. (I. N. 891). *Mosaic.*

H. with the terracotta margin 0.56, without 0.53; L. 0.82 and 0.80. Severe injuries here and there, especially on the right side.

This mosaic, acquired in 1889 from a Roman dealer, has been known since 1727, is reproduced in several 18th century drawings, and is said to have been found in Frascati. In 1807 it was in the possession of Volpini, a Roman mosaic worker. Many have doubted its genuineness and regarded it as a contemporary forgery. Others hold that it must be genuine, especially on technical grounds, though they admit that it has been patched and re-made after being found. The contents are undeniably very mixed. On the left we find a group around a kneeling boy, interpreted as the creation of man by Prometheus with Zeus (with the long beard) and the Moirai as onlookers. This is improbable. Up on the left it would seem that the Judgment of Paris has been in the artist's mind, though more probably it is a pastoral scene. The figures in the right half of the picture, including the fleeing nude youth, are quite incomprehensible. The attempt to explain the composition as a scene in the tragedy of Euripides: Erechtheus (Engelmann), and the titulation: A group of philosophers (Ashby) are both unsatisfactory. The central feature of the picture is two mothers with children, upon which attention is concentrated. The modern portions, which occupy considerable space, can be segregated by the placing of the tesserae.

Billedtavler pl. XXVI. Montfaucon: *Antiquité expliquée* (1757) Suppl. II p. 78 pl. 23. Guattani: *Memorie enciclopediche* III p. 47. Engelmann, *Arch. Zeit.* 31, 1874, p. 128 seqq. Idem.: *Antike Bilder aus römischen Handschriften* (Codices Graeci et Latini photographice depicti duce Scate de Vries Suppl. VII 1909. Leiden) p. XXVI seqq., figs. 9-10; pl. I 4, XI 6, XV 5. S. Reinach: *Rép. de Peintures* p. 215,1. Ashby, *Papers of the British School at Rome* VII 1914 p. 37.

392. (I. N. 1565). *Melpomene*. Statue. M.

H. 1.68 without the plinth. Nose, lips and chin new in marble, whereas the lower part of the neck, right shoulder and hand, part of the mask, the left forearm and hand with most of the sword, the lower part of the figure and the plinth, as well as parts of the back are all in plaster.

Like Nos. 393-95 and the two poet statues Nos. 409 and 430, this figure once stood in the Villa Borghese, whence the entire group was acquired in 1897. All the sculptures named were found in 1835 during the excavation of a Roman villa at Monte Calvo in the Sabine mountains. The statue of Melpomene belongs to the well-known group of muses, of which there are replicas in the Vatican, in the Terme Museum and in Stockholm besides ours in the Glyptotek. Melpomene, the muse of Tragedy, in addition to a wreath in her hair carries the sword and a tragic mask, in this case that of Heracles, as well as the long garment in which the characters in tragedies made their appearance; she is rendered in a very ingenuous pose, her left foot resting on a rock and her left elbow on her thigh. "Der aufgestützte Fuss" was a favourite motive of Lysippos, the sculptor. From literary channels we know of a group of muses by this artist, but the very mixed style traits in this and related figures rather suggest a much later period, 1st cent. B. C., or the beginning of the Roman period.

Billedtavler pl. XXVII. Reinach: Rép. Stat. IV 179,1. L. Kjellberg in Tidsskrift för Konstvetenskap 1920 p. 48 seq. Lippold: Vatik. Katalog III, I p. 32; regarding the different dating l.c. p. 68 seq. What is presumably the more correct dating by Sieveking and Riezler will be found in the text of Br. Br. 628, note 5 and in Münch. Jahrb. 1908 I p. 4, and 1911 p. 8. R. Horn: Stehende weibliche Gewandfiguren p. 15 note 3. Arndt-Amelung 4596-97 (Brendel, who dates the original group to early Hellenistic time). Mustilli: Museo Mussolini p. 67.

392 a. (I. N. 2617 b). *Female figure restored as a muse*. M.

H. 1.70. The head (the nose new) seems to be antique, but it does not belong to this figure. It has been so radically treated with acid that it has lost its antique character. Part of the neck, the entire right arm and the left forearm as well as the hands and their attributes are all patched on in marble. The statue is so reworked that the folds have lost their original character; this also applies to the folds between the feet, which nevertheless are the best preserved. Acquired in 1913 in Paris.

The figure is dressed in chiton and cloak and is one of the many decorative female statues of the Roman period, carved in association with the elegant drapery style of Praxiteles. See Nos. 308, 310 and 532. Further, Arndt-Amelung 2087, Amelung: Vatik. Katalog II pl. 49 and p. 606, Lippold l. c. III, I, pl. 8 No. 504; text p. 30 = Rizzo: Praxiteles pl. 133. See also the Vienna kore, Klein: Praxiteles p. 362 fig. 73.

Tillæg til Billedtavler pl. VI. Reinach: Rép. Stat. V, 1, 129,1. Arndt-Amelung 4598-90 (Brendel).

392 b. (I. N. 2625). *Female figure restored as a muse*. M.

H. 1.40. The plinth, parts of the himation, both forearms and the hands with attributes are new in marble. The head is also modern, despite all attempts to make it look antique by patching nose and lips. Acquired in 1913 in Paris.

As in the case of No. 392 a, the appellation "muse" is quite arbitrary and uncertain. The figure is wearing chiton and himation, and the restless fall of the folds would suggest that it was of the Claudius period like No. 531 (cf. Hekler in Münch. arch. Studien dem Andenken Furtwänglers gewidmet p. 153).

The statue type itself is familiar from three replicas (Arndt-Amelung 227, 915 and 1828) but has been transformed into Hellenistic style—more slender-limbed—like a statue at Syracuse (R. Horn: Stehende weibliche Gewandstatuen p. 85 and pl. 30,3).

Tillæg til Billedtavler pl. VI. Reinach: Rép. Stat. IV 179,2. Collection Borrelli Bey, sale at Hôtel Drouot, Paris, 11th-13th June 1913, No. 210 pl. XVIII a-c. Arndt-Amelung 4600 (Brendel).

393. (I. N. 1564). *Cleio*. Statue. M.

H. 1.46. The lower part of the head, the neck, both arms, the scroll, parts of the breast and the garment restored in plaster. On its acquisition see No. 392.

It may be said definitely that the upper part of the head belongs to a muse figure of the group, but not to this figure, as little as the head of the corresponding statue in the Vatican.

Of the body there are replicas in the Vatican, the Boboli Garden at Florence, Madrid and elsewhere. Whether the gesture: Discourse with the hand raised and a scroll on the lap, is correctly reconstructed it is impossible to say defin-



itely. The garment and the treatment of the folds agree with those of the sitting Song-goddess on a base-relief from Maninea (Br. Br. 468), in other words, a distant echo of the art of Praxiteles. On the style and period of the group see under No. 392.

Billedtavler pl. XXVII. Reinach: Rép. Stat. IV 178.1. Helbig-Amelung Führer No. 270. Arndt-Amelung 946-7, 290 and text of 1121-22 and 1568. Lippold: Vatik. Katalog III, I p. 35. Arndt-Amelung 4601-02 (Brendel).

394. (I. N. 1547). *Polyhymnia*. Statue. M.

H. with plinth 1.79. The nose, lips, chin, right ear, most of the hair, the neck, the right hand and parts of the drapery new in plaster. The plinth damaged. On the origin and acquisition see No. 392.

This beautifully clad female figure, a representative of the mimic ballet and therefore perhaps rendered as treading a quiet dance in her long mantle, also has its parallel in the Vatican's group of muses. The clothing and the treatment of the folds are very reminiscent of Praxiteles, especially the little Herculean woman (see No. 311) and the Venus of Arles (Br. Br. 296); this is why Arnelung was disposed to trace the entire group back to the Praxitelean muse-group known through the literary sources, the so-called Thespiads (from the place of their erection, Thespieae in Boeotia, whence they were carried to Rome in Imperial time). The style, however, is later, typically Hellenistic, as with the other muses (see under No. 392).

Billedtavler pl. XXVIII. Reinach: Rép. Stat. IV 178.8. The statue in the Vatican Helbig-Amelung: Führer No. 266; Lippold: Vatik. Katalog III, I p. 40 No. 508 and pls. 4 and 6. See text to Arndt-Amelung 2794 and, regarding the Thespiads, l.c. 1568. Arndt-Amelung 4603-04 (Brendel).

395. (I. N. 1566). *Erato*. Statue. M.

H. with plinth 1.86. Despite plaster repairs to the nose and lips, the head does not seem to be quite acceptably antique and is fixed to the body with plaster. The left arm with cithara and the whole of the freely depending left fold, as well as the right elbow and forearm, hand and plectron are all new in plaster; of the latter parts some few are in marble, but apparently not antique. The breast, right side and part of the back are antique and intact, but the lower part of the body is much worked over. Like Nos. 392-394 the statue came from the Villa Borghese (see under No. 392).

The remaining antique parts suffice to show that the figure is a copy of a muse statue, possibly Erato, of which there are

replicas in the Vatican, Stockholm, the Louvre and elsewhere, as well as one that has now disappeared but originally stood in the Tuileries. None of the specimens has its original head. In the fall of the drapery the original has features of 5th cent. art mixed with later peculiarities of style. Lennart Kjellberg believes that it was one of a group of Song-goddesses standing in the Temple of the Muses on Helicon and carved by three artists: Cephisodotus the Elder, the father of Praxiteles, Strongylion and Olympiosthenes. Nevertheless, the style and treatment seems to suggest Hellenistic art, contemporary with Nos. 392-94.

Billedtavler pl. XXVII. Reinach: Rép. Stat. IV 178.2. L. Kjellberg, Tidskrift för Konstvetenskap 5, 1920, p. 50 (see fig. 3). Helbig-Amelung: Führer No. 264, where Amelung, like Kjellberg, assumes that the head on the Glyptotek statue is antique. Hekler does the same, ascribing the group on Helicon to the younger Cephisodotus (Arch. Anz. 43, 1928 p. 260 seq.), Lippold, the latest to discuss the group (Vatik. Katalog III, I p. 46) and Brendel (Arndt-Amelung 4605-06. See also Arndt-Amelung 4099-4100).

396. (I. N. 1787). *Thaleia*. Statue. M.

H. with plinth 1.72. The head, with the nose-tip patched, is inserted down into the neck cavity and fits badly; its weathering is more advanced than that of the body and seems to have been caused by acid. It is difficult to decide whether it is a modern forgery, made in the manner of the so-called Bacchus Richelieu (see Arndt-Amelung text of 1142 and 1527-31), or it really is antique, as might be suggested by its connection with a fragment in the Conservatori palace (Orti Lam. No. 15). The arms broken off, the nose of the roe-calf skin new. The plinth is shaped for letting down into a floor or a base. The statue was acquired in 1900 in Rome and came from Velletri.

This is the muse of the Drama, in the garb of the theatre: Chiton with a high girdle, long sleeves (as shown by other replicas) and nebris, the roe-calf skin, the Dionysian symbol. There are replicas in the Vatican, Stockholm and many other museums, and in Roman times this muse was frequently grouped together with those of the types Nos. 392-95; but its structure and style are somewhat different and indicate a Hellenistic model of the 3rd cent. B. C.

Billedtavler pl. XXVII. Reinach: Rép. Stat. III 119.8. Kjellberg, Tidskrift för Konstvetenskap 5, 1920 p. 54, fig. 7. Arndt-Amelung 395, 3097 and text of 1993. Arch. Jahrb. XXVI 1911 p. 271 seqq. Franklin P. Johnson, Corinth IX p. 24 No. 15. R. Horn: Stehende weibliche Gewandstatuen p. 15. Lippold: Vatik. Katalog III, I p. 173 No. 571, pl. 53. Arndt-Amelung 4607-08 (Brendel).

397. (I. N. 506). *Young man with Eros*. Torso. M.

H. 1.47 with plinth, without 1.34. Head and arms missing. The plinth modern. The feet and the support behind in plaster. Acquired in Rome; the provenance is stated to be Tibur (Tivoli).

Over shoulders and back the figure bears a thick cloak with single, large folds which originally were painted and would form a handsome background to the slim youthful figure. He is of slender build and very young, as yet without pubes. On the outer side of the right thigh are the fingers of a child's hand and, as the slope of the chest muscles show, the head of this ephebe was turned and doubtless lowered towards the child, while the right arm was raised, the hand perhaps resting upon a lance.

A young man with Eros at his side; in other words the motive: "When Eros awakens". It may be Paris and Eros as on the relief at Naples (Br. Br. 439 b) or, as was first thought, Narcissus and Eros, or Adonis and Eros; this we could only have known had the figures of the group been in a better state of preservation.

The statue is Roman workmanship. The treatment of the body is summary, but skilfully done.

The figure looks like a variation in the 4th century spirit of Polycleitus' Cyniscus, known from the Westmacott Ephebe in London (Br. Br. 46). The figure is softer and more slender, but whether the variation is due to an artist of the time of Praxiteles or to a Roman artist is difficult to decide. There is a replica at Dresden, also headless, and a variant in Paris (N. C. G. text p. 86 figs. 46-47). It is also comparable with the young Hero on a votive relief from Crete, belonging to the close of the 5th cent. B. C. (Bulle: *Der schöne Mensch* pl. 277).

Billedtavler pl. XXVII. Reinach: *Rép. Stat.* III 166,11. N. C. G. 55. Starczuk, *Rev. Arch.* 1935 I p. 39. D. Robinson, *Art Bulletin* 1936 p. 144 wrongly describes our torso as a true copy-variant of Polycleitus' Cyniscus.

397 a (I. N. 2432). *Wingless Nike or Air-goddess (Aura)*. Torso M.

H. 0.98. Greek marble with a fine, reddish-brown patina. The head, arms, feet and most of the cloak missing. The hole between the left leg and the garment is a modern injury. The torso was found at Argolis and was undoubtedly an acroterium figure associated with an architectural decoration, as is shown by the fold in the cloak on the left side. Acquired in 1909 via Munich from Greece.

Similar acroterium figures have come from Tegea and Epidaurus (Neugebauer: *Studien über Skopas* p. 15 seq. with note 74, p. 19 seq., 21 and pl. 1). The Glyptotek's torso is an excellent Greek original work and comes near to the style or school of the sculptor Timotheus (see No. 336), though the slender build and the narrowness of the breast disclose that it is rather from Hellenistic time (see the true Timotheus style of the torso from Athens, Shear, *Hesperia* II, 1935 p. 527 seqq.).

Tillæg til Billedtavler pl. VI. Reinach: *Rép. Stat.* V 1, 203,2; 204,1. Br. Br. 664/5. (Lippold). Lippold: *Antike Skulpturen der Glyptothek Ny Carlsberg* p. 13 and fig. 9. Lawrence: *Classical Sculpture* p. 240. Fr. Poulsen: *Græske Originalskulpt.* pl. 23. Adriani: *Sculture monumentali del Museo Greco-Romano di Alessandria*. Roma 1946, S. 15 fig 7. On the art of Timotheus, Wolters & Sieveking, *Arch. Jahrb.* XXIV 1909 p. 186 seqq.; text of Br. Br. 747-48; Lippold in *Philol. Wochenschr.* 1932 p. 647 and *Gnomon* IX 1933 p. 453 and XX 1944 p. 73. Buschor: *Maussollos and Alexander* p. 45.

398. (I. N. 520). *Niobid*. Statue. M.

H. 1.40 (without the modern plinth). The head has been broken off. The tip of the nose new in marble. The left foot, some toes of the right foot, the right hand (which was fastened on with an iron clamp) and large areas of the upper part of the garment missing. In the neck and in the folds below at the front some parts are patched with plaster. Of the peg holes, some are for patching with marble while others — in the front of the girdle — are for metal ornaments (girdle buckle). In the left ear is a hole for a metal ear-ring. Paint remnants here and there. The figure, and especially the face, is much reworked. Acquired in 1888 from Rome and, like No. 399, found at the Villa Spithoeffer, on whose site the ancient Sallustine gardens lay.

A woman, dressed in a Doric peplos with apoxygma and girdle, is running to the right, her knees bent low, at the same time turning her head back and drawing the back-fold of her garment up over her head for protection. A fugitive, and in this figure Furtwängler correctly recognized one of the daughters of Niobe, placing it as part of a large pediment group, to which the wounded youth No. 399 also belonged. This observation was confirmed later by the neighbouring find of still another female figure of the same group, a niobid, collapsing from her wounds. It is now in the Terme museum in Rome (see Bulle: *Der schöne Mensch*<sup>2</sup> pl. 149. Br. Br. 706-709). The torso of a fourth, male figure from the same

pediment is said to be extant, but it has not yet been published.

The two figures then, Nos. 398 and 399, are Greek original works and indeed of the hey-day of classic art, for they are contemporaneous with the Parthenon. Accordingly, they must be counted among the most valuable antiques in the Glyptotek.

There is still much of the oldfashioned conception of form in this female niobid, for instance in the somewhat constrained profiling and in the heavy, untransparent garment which, where it touches the ground, breaks into a row of regular bends. The face, too, has its stern curves, large cheek surfaces, a long chin, traces of spiral curls in the hair and thick eyelids. In the latter, however, the upper lid intersects the lower in a manner which first becomes known to us in the latter of the Parthenon sculptures, and so, despite the earlier traits, we get down in time to about 430 B. C.

The fact that the figure was designed for a high position is revealed by the disproportionately long thighs, which are intended for viewing in considerably foreshortened perspective from below. One is reminded of what Vasari writes of Donatello's sculptures, that in the room where the artist was working they did not have even half the effect that they had from the places where they were set up.

There has been some discussion on the question of whether this female statue is really a Greek original or a later exact copy to replace an earlier, destroyed pediment figure. We know that individual figures in pediment groups were renewed, for example the recumbent women in the west pediment of the Olympia temple. It is undeniable that the workmanship is somewhat inferior to that of the other two figures of the same pediment. On the other hand, this can be explained by the rigorous polishing with acid to which the figure has been subjected, whereby its skin suffered. The abundant use of patches of small pieces of marble and the application of metal ornaments usually hold good as evidence that a statue is a Greek original, not a later copy. And moreover, the hand gripping the folds showing under the fabric is a little masterpiece in itself.

The figure stood a little to the right of the centre of the pediment. For the rest, see under No. 399.

Billedtavler pl. XXVII. N. C. G. 38-40. Reinach: Rép. Stat. II 2, 419, 2, Robert, 21. Hallisches Winckelmannsprog. 1897 p. 32 seqq. Br. Br. 712-714. Furtwängler in Sitzungber. Bayr. Akad. 1899 II p. 279; 1902 p. 443; 1907 p. 207. S. Reinach: Têtes Antiques pl. 114. Sauer in Zeitschrift für bildende Kunst XXII 1911 p. 130. Lippold: Antike Skulpturen der Glyptothek Ny Carlsberg p. 10 seqq. and fig. 4. A. W. Lawrence: Classical Sculpture pp. 231-14. Fr. Poulsen: Græske Originalskulpt. pl. 14. Rodenwaldt: Die Kunst der Antike fig. 240. V. H. Poulsen, Kunstmuseets Aarskrift XXV 1938 p. 131 fig. 3. Ibid. fig. 4 the statue in the Terme museum, which V. P., in agreement with Kraiker, Röm. Mitt. 51, 1936 p. 125 seqq., does not think was a pediment figure. Without such an assumption, however, the close chronological and stylistic conformity and the fellowship of the motive itself would be very remarkable. Walter Müller: Die griech. Kunst p. 186. Andrén in Dragma M. P. Nilsson p. 10. Kaschnitz-Weinberg p. 25. W.-H. Schuchhardt in Mitteilungen I 1948, p. 129 seqq. Bull. Corr. Hell. LXXIV, 1950, p. 230 seq. For other literature, see under No. 399.

399. (I. N. 472). *Wounded niobid*. Statue of a youth. Parian marble.

H. 0.62, L. 1.65. The nose, margins of the lips and the chin restored in plaster. The right hand, fingers of the left hand and the toes of both feet missing and originally applied separately. Below the left foot are curious drill-holes, perhaps for spikes to prevent birds from settling. In the back of the neck, just at the edge of the cloak, is a hole in which the arrow was fixed. The breast nipples are made separately as small pegs of the same marble and inserted; no doubt they were artificially coloured purple originally. On the rear side of the plinth are holes for clamps. The surface of the figure has not been polished.

This statue was found in Rome together with No. 398. They, and the one in the Terme (see under No. 398) were figures from a Greek pediment group carried away by a Roman to his park, and it is not impossible that further excavations at the same place would produce other figures from the group. (On the looting of figures from temple pediments by Romans see Pliny: Hist. natur. 36, 13).

This recumbent youth, disclosed as a Greek original work by its painstaking patching technique and fresh execution, had its position in the left corner of the pediment, the hole in the back of the neck having been made by the arrow shot by Apollo or Artemis from the centre. With his right hand he has tried to seize the arrow and pull it out, but in his swoon the hand has missed it. During the movement the left shoulder is pressed up, the whole weight being on the left elbow, while in the lower part of the trunk the pelvis is raised up on edge, as it were, the legs being parallel and stretched straight out; one has the impression, one that is strengthened especially by the manner in which the folds of the garment



are pinched between the legs, that he is trying to force his body over forwards, but lacks the strength to do it: the right side of the upper body falls back in impotence. The result is a marked twisting of the body, one that must have involved an artist of that time in problems of great difficulty. This niobid is of interest as an experiment in a period later than both the Aegina and the Olympia gables with their recumbent figures, in which the artists endeavoured to illustrate similar contortions. The problem was first solved to perfection in the River God of the Parthenon pediment (cf. Bulle: *Der schöne Mensch* I pls. 172-173 and text figures 102-4).

These niobid figures have been described variously as Ionic, Doric and Attic. Very popular was the comparison with the Olympia sculptures, especially on account of the heavy draperies; and those who assumed the sculptures of the Olympia pediments to be pure Doric gave the same appellation to the niobids, whereas others in both groups saw a combination of Doric and Ionic tradition (Casimir Michalowski in *Eos* XXX 1927 p. 175 seqq. Neugebauer in *Arch. Anz.* 43 1928 p. 203 seqq. Langlotz in *Arch. Jahrb.* 49 1934 pp. 36 and 40 seqq. For the similarity in the draperies see Buschor-Hamann: *Skulpturen von Olympia* pls. 63 and 65). But there seems to be more justification in the comparison with a man's head from Cumae in the Louvre (Charbonneaux in *Mon. Piot* XXXIV 1934 p. 26 seqq.) and in the whole the connection with all works from South Italy and Sicily (cf. A. Rumpf: *Griechische und römische Kunst* p. 50). For example, there is a relationship with a bronze figure in New York which, though found in Cyprus, is groupable with works from Tarentum (Langlotz: *Frühgriech. Bildhauerschulen* pl. 68. Other bronzes from Tarentum are Jantzen: *Bronzwerkstätten in Grossgriechenland und Sizilien* pl. 16 and Buffalo Fine Arts Academy, *Master Bronzes from Museums in America* 1937, Nos. 87 og 90). The head of the running niobid is comparable with a small marble head from Tarentum in Berlin (Blümel: *Katalog IV* p. 54, K 119).

If this style determination is correct, the figures Nos. 398 and 399 were once placed in a temple pediment in South Italy and carried from there to Rome. Consequently, Dinsmoor's essay at placing them on the gable of the Apollo temple at Bassae (Phigalia) is unacceptable.

However, of greater importance than the name of the artist and the school is the work itself, a fine Greek original sculpture of a young man, to whom the words of Philostratus on Hyacinthus might apply (*Imagines* I 24): "A youth with extended shinbones and well-trained in running, with an arm whose muscles are already rising and yet suggest the youth of his bone structure underneath."

Billedtavler pl. XXVIII. N. C. G. 51-52. Reinach: *Rép. Stat.* II 1, 42, 2. E. Waldmann: *Griech. Originale* fig. 87. G. Lippold: *Antike Skulpturen der Glyptothek Ny Carlsberg* fig. 5. H. Schrader: *Phidias* p. 322 seqq. with figs. 293-303. Br. Br. 710-11 and 713. Rodenwaldt: *Die Kunst der Antike* fig. 241. The author warns against Loewy's article in *Arch. Jahrb.* XLII 1927 p. 134. seq. A. W. Lawrence: *Classical Sculpture* p. 213-14 pl. 58. Fr. Poulsen: *Græske Originalskulpt.* pls. 15-16. Charbonneaux in *Mon. Piot* XXXIV 1934 pp. 26 seqq. and 34. Kraiker's article in *Röm. Mitt.* 51, 1936 p. 125 seqq. is mistaken and his stylistic comparisons are not convincing. On niobid representations in the 5th cent. B. C. see Dragendorff, *Sitzungsber. der Heidelberger Akad. der Wiss.* 1935-36, 2. Abh. p. 7 and Möbius in *Athen. Mitt.* 60/61, 1935-36 p. 239. V. H. Poulsen, *Kunstmuseets Aarskrift* XXV 1938 p. 128 fig. 1. Dinsmoor, *Amer. Journ. of Arch.* 43, 1939 p. 34 seqq. Picard: *Manuel, Sculpture II*, p. 689, strangely enough on stylistic grounds, separates this figure from the other niobids and misinterprets as artistic faults the features due to the figures being set up in a temple pediment. Cf. same, *Mon. Piot* 39, 1943, p. 72. Note 1 and Colin, *Revue arch.* XXV 1946 p. 147. Andrén in *Dragma M. P. Nilsson* p. 10. W.-H. Schuchhardt in *Mittelungen I*, 1948, p. 129 seq.

### 399 a. (I. N. 2749). *Niobid (?) Torso*. M.

H. 0.37, Br. 0.43. In the back a hole for clamping to a pediment wall. The head and right thigh were carved separately. Finding place and provenance as No. 304, but this torso was only acquired in Rome in 1925.

A boy, squatting, the weight resting on the right heel and buttocks (for the posture see the sepulchral relief No. 13 a). The left leg was extended forward with the lower leg at right-angles, the right arm raised, and the left, around which was flung a light cloak fastened at the shoulder with a fibula, held something which has left a long, tubular track.

A body in such active movement more likely belongs to a niobid pediment (like Nos. 398-399) than one with a battle between lapiths and centaurs. The fleeing female figure (No. 304) fits both motives equally well. A third figure from the same gable, representing a sitting woman, came to Berlin; it might be Leto, the cause and centre of the niobid disaster

(Blümel: Katalog III K 7, pls. 9-11. Ed. Schmidt, Gnomon 7, 1931, pp. 5 seqq. and 9). The head No. 107 may perhaps belong to the group too.

The style is 5th cent. B. C. and points in the direction of South Italy.

2. Tillæg til Billedtavler pl. VI. Fr. Poulsen: Græske Originalskulpt. p. 15 seq. Ed. Schmidt, Br. Br. 771. V. H. Poulsen, Kunstmuseets Aarskrift XXV 1938 p. 135 fig. 8.

400. (I. N. 1668). *Niobid. M.*

H. 0.80, with plinth 0.88. The toes of the left foot, right knee-cap, penis, right arm, left hand and head missing; they were carved separately and added on. Also an object at the left shoulder. Small areas of the border of the drapery bruised. Acquired 1898 via Munich from the Duke of Alba's collection in Madrid.

A pedimental figure from a Greek temple, presumably carried to Rome like Nos. 398 and 399 (see Lechat, Rev. Et. Anc. 1917 p. 353). Hence the shape of the plinth and the traces of the clamps for securing the figure to the pediment floor and the large iron clamp on the back, which secured it to the wall. It is quite a young man, as yet without pubes, or about fourteen years old (cf. Alcmaion of Crete in Aristoteles: *Histor. anim.* VII 1, where we read: As the plant first blooms, then fructifies, so are pubes the forerunner of seed formation).

This kneeling youth is evidently part of a battle group. Violently forced down to one knee he seems to be protecting his body with arm raised. The motive is not clear, but so much is evident that the cloak over the left arm is complete so that he is not raising a corner of it as a screen. The right arm was across the body and the head was turned to the right (from the viewer's position). But what the hands held and what was fastened to the left shoulder cannot be decided.

Bulle, who made an excellent and thorough examination of the figure, does not consider it to be a son of Niobe, but rather a warrior attacked directly from the right by another warrior or a centaur; in other words, that the entire represented, not Apollo and Artemis as central figures slaying the sons and daughters of Niobe with arrows, but a scene from the destruction of Troy or a battle of centaurs and lapiths.

It is difficult to decide the question, but the youthfulness of the figure speaks for a niobid. A boy like this fits best in with the crowd of Niobe's sons.

The fact that the figure is to be viewed from below is visualized by the right side of the figure and its abnormally short thighs, the shadow between the cloak and the left side of the figure and the decorative termination of the folds below. The movement becomes more violent, too; seen from below he seems to be flung aside with greater force, and, despite the distance, the figure looks larger than when in the close-up view. With the aid of a little imagination it is also possible to guess the fine effect of the nude body of the youth against the background of the cloak in its original colours.

This is an original Greek sculpture by an outstanding Greek artist, and when we compare it with the figures of the battle scenes in the Mausoleum frieze (cf. Arch. Jahrb. XXV 1909 p. 171 seqq. and Beilage 1 No. 1006 and 2 No. 1020), the likeness becomes obvious. The figure undoubtedly belongs to the middle of the 4th cent. B. C. (the Mausoleum was built after 356 B. C.), and of the sculptors one would first and foremost think of Scopas (compare the physical structure with Meleager No. 387).

Billedtavler pl. XXVIII. Reinach: Rép. Stat. IV 252,2; 295,2. Arndt-Amelung 17:9-92. Bulle in Br. Br. 649. G. Lippold: Antike Skulpturen der Glyptothek Ny Carlsberg p. 12 and fig. 7. Fr. Poulsen: Græske Originalskulpt. pl. 22. H. K. Süsserott: Griech. Plastik des 4. Jahrh. p. 159. P. J. Riis in Festschrift til Frederik Poulsen p. 19. Bulle, Oesterr. Jahresh. 38, 1948 p. 18 seq.

400 a. (I. N. 2378). *Sleeping nymph. M.*

H. 0.46, L. 0.95. The feet and the left hand broken off; the nose, chin and part of the lower lip patched. The plinth is shaped for insertion into a base. Acquired in 1909 from Munich.

The young woman, whose style of hair is Praxitelean with its wavy, silky curls and broad fillet, is resting on her left elbow and has laid her right hand upon her left shoulder; on this hand she leans her tired head and seems to have fallen into deep slumber, notwithstanding the unnaturalness of the pose. The eyelids meet midway, as is the rule in the sleeping figures of antiquity. She is naked, with only the cloak on which she lies thrown across her hips and legs. The legs are crossed, and around the bent knee lies a deeply

bent fold, seemingly suggesting that she is haunted by uneasy dreams.

There are several variants of this figure, the most closely related being the one in the Giardino della Pigna at the Vatican (Amelung: Vatik. Katalog I pl. 101. Cf. pl. 107. Other replicas in Reinach: Rép. Stat. I 436-7 and a figure, found in Ostia, Not. Scavi 1941 p. 245 and fig. 19). Like these, our figure no doubt was placed on a fountain, in which case the left hand rested on an urn from which the water flowed. But whether these are free Roman statues or there was a Praxitelean original, and the latter was one of Praxiteles' nymphs mentioned in the literature, are questions that cannot be answered (Overbeck: Schriftquellen 1206-7). Nymphs were commonly rendered as young maidens. In Plato's Phaedrus (230 b) Socrates says: "It would seem to be the sanctuary of some nymphs and Achelous, to judge from the young girls and the idols."

— Tillæg til Billedtavler pl. VI. Reinach: Rép. Stat. V 1, 218.3. Lippold, Arch. Anz. 42, 1927 p. 82 seq. (with fig. 3).

400 b. (I. N. 2623). *Head of Odysseus (or Hephaestus)*. M.

H. 0.36. The nose, parts of the beard, hair and cap broken off. The lack of symmetry in the face may perhaps be ascribed to the Roman copyist. Acquired in 1913 from Rome.

The curious cap characterizes this head as that of either the workman god Hephaestus or the widely travelled, storm-tossed Odysseus; some say that the painter Nicomachus, others the painter Apollodorus, was the first to represent Odysseus in the seaman's cap (Pliny: Nat. hist. 35, 108. Servius on the Aeneid II 44. School. on the Iliad X 265); he is recognized by it on the many reliefs of various kinds depicting events in his fateful life (see Roscher's Lexikon s. v. Odysseus p. 659-678. Arch. Jahrb. XXVIII 1913 p. 297 fig. 7 a). Only two statues of Odysseus are extant. The more famous is in the Doge palace at Venice (Furtwängler-Urlichs: Denkmäler<sup>3</sup> p. 142 seqq. and pl. 43); the other is in the Vatican (Amelung: Vatik. Katalog I pl. 85 and p. 790 No. 704); both are in a later and more advanced style than our head, which somewhat recalls the Alcibiades type, No. 435 a.

This is probably an original Roman work embodying style-features from the 4th cent. B. C., for which compare a head

in the Terme museum which has also been interpreted as Odysseus (Röm. Mitt. XVI 1901 p. 34 seqq., pl. 3. Arch. Jahrb. 41 1926 p. 46 with fig. 22 and Note 1), and a head with a similar covering, generally considered to be Hephaestus, in the Vatican (Brunn: Griechische Götterideale p. 16 seqq. pl. 2. Amelung: Vatik. Katalog I p. 584 No. 420, pl. 61).

Tillæg til Billedtavler pl. VII. Arndt-Amelung 4609-10 (Brendel).

401. (I. N. 859). *Sacrificial scene*. Roman relief fragment. M.

H. 0.45, Br. 0.30. Most of the figures and the altar preserved, but only little of the dog. The left figure lacks the nose.

On the left an altar with fire, its flames centered about an object like a pine cone. Above it a boy in a chiton carrying a basket of fruits as an offering. On the right a boy making an offering, wearing a chlamys, holding a corner of it in his left hand, his right extending the offertory bowl over the altar fire. Below to the right the remnants of a dog. The style is 3 cent. A. D.

Billedtavler pl. XXVIII.

402. (I. N. 1696). *Sacrificial scene*. Roman relief. M.

H. 0.85, Br. 0.58. As the rear edge on the sides shows, the slab was inserted into a wall. The lower part has been broken in two, but correctly reassembled. The lower edge and both corners broken off. The nose missing from both faces. Acquired in 1899 via Munich.

The relief depicts two altar attendants, camilli, wearing short, kilted blouses, and the sacrifice, a sheep. The foremost camillus is leading the animal, the other bears in his right hand a sacrificial jug, in his left a bowl of fruit.

The beardless faces and the style of the relief permit of a dating to the beginning of the 2nd cent. A. D. (the time of Trajan).

Billedtavler pl. XXVIII. Arndt-Amelung 4611 (Brendel).

403. (I. N. 1743). *Pan*. Head. M.

H. 0.29, from chin to vertex 0.24. The horns, nose, left eyebrow, upper lip new in plaster. The eyes, chin and parts of the cheeks are also smeared with plaster. Acquired in 1900 via Munich.

The best preserved part is the hair, which discloses that the head is a replica of a head of Pan in the Villa Borghese, Rome, rightly attributed to an artist under the influence of



Polycleitus (Br. Br. 363. Helbig-Amelung: Führer No. 1540). The stylizing of the hair recalls that of a well-known Ammon type (L. Curtius: Zeus und Hermes p. 30 seqq.) and the head of a youth in the Lateran (Arndt-Amelung 2228-30. See under No. 365 b).

Billedtavler pl. XXVIII. Mahler: Polyklet p. 41 fig. 8. Amelung, Arch. Jahrb. 41, 1926 p. 260 and fig. 16-18. Arndt-Amelung 4612-14 (Fr. Poulsen).

403 a. (I. N. 2282). *Pan*. Head. M.

H. of remnant 0.33. Coarse-grained crystalline Greek marble. The nose, lips and chin restored in plaster. Small parts of the wreath and the point of both horns chipped off. Surface much weathered. The considerable use of drilling in the curls dates this copy to the 2nd cent. A.D. Acquired in 1908 via Munich.

As the pine-wreath in the hair shows, this is a Pan; the wreath may have been added by the copyist, but it is evidence of whom the original was intended to be. Without the small goat horns we might imagine Dionysus, for there is nothing animal about this type of Pan.

The facial oval, the lines of the crown of the head, and the fall of the hair are Polycleitan forms; and yet the free course of the locks suggests that it is a classicistic imitation of Roman date. There is a fragment of a similar head in the Villa Albani, Rome (Arndt-Amelung 4033).

Tillæg til Billedtavler pl. VII. Text of Arndt-Amelung 2966-69. Arndt-Amelung 4615-16 (Fr. Poulsen).

404. (I. N. 515). *Pan and nymphs*. Relief fragment. M.

H. 0.28. The heads of the nymphs are missing. Acquired in Rome, but reputed to have come from Athens, found in the Pan grotto on the northern slope of the Acropolis.

This small votive relief shows Pan, seated on a rock and playing his pipes (syrinx). On the left an altar. Behind, three nymphs in elegant robes. Early Hellenistic style (close of 4th cent. B. C.).

Billedtavler pl. XXVIII. Renate Feubel: Die attischen Nymphenreliefs (Heidelberg 1935) p. XXI C. 2 and p. 68 seq.

405. (I. N. 490). *Paris (or Ganymede)*. Statue. M.

H. 1.65. The nose, lips, part of the chin, the arms, lower legs restored in plaster, the tree trunk and base in marble. The figure as

it appeared before being restored is illustrated N. C. G. pl. 75. The left hand behind the back is antique. Acquired in 1890 in Rome.

A boy with soft physical contours is leaning his shoulder against a tree trunk, his legs gracefully crossed. On his right shoulder is a remnant of his shepherd staff, and the Phrygian cap indicates that he is one of the Trojan shepherd princes, Paris or Ganymede. There are innumerable replicas and variants of this figure, nude like ours, or wearing a light cloak about the shoulders, the head turned to the left, or to the right (see No. 406), sometimes the legs crossed, other times not. The Glyptotek figure seems to be among those that are purest in style and to date back to an original of the beginning of the 4th cent. Furtwängler was inclined to believe that the original was Euphranor's Paris, but this is described by Pliny (34, 77) "iudex dearum, amator Helenae et Achillis interfector" and seems to have been more mature and powerful. Certain features about the head recall the Eirene of Cephisodotus (Bulle: Der schöne Mensch pl. 130) and the body the Apollo from Centocelle (ibid. pl. 56), but it is impossible to name any definite artist.

Billedtavler pl. XXVIII. N. C. G. 75-76 (with earlier literature). Reinach: Rép. Stat. II, 2, 472, 9. M. Bieber: Die antiken Skulpturen und Bronzen in Cassel p. 22 seq. (pls. 24-25). Arndt-Amelung 4617-19 (Brendel). Waldhauer: Kat. Ermitage II p. 58. Cf. Blümel: Katalog Berlin V K. 219.

406. (I. N. 1927). *Paris (?)*. Head. M.

H. 0.33. The nose, lips and top of the cap restored in plaster. Acquired in 1902 in Rome.

This head is a variant of the head of No. 405, with shorter hair and leaning to the right instead of to the left; both features are to be found in the much finer head in Woburn Abbey in England (Furtwängler: Ueber Statuenkopien im Altertum pl. VI).

Billedtavler pl. XXVIII. Arndt-Amelung 4620-21 (Brendel). And see under No. 405.

407. (I. N. 1943). *Penelope*. Head. M.

H. 0.26. The nose-tip missing (formerly added in plaster). Part of the edge of the veil missing. The head was acquired in 1902 from the Palazzo Giustiniani in Rome, in the courtyard of which it was placed upon a statue of Paris (see Studniczka: Antike Denkmäler I pl. 32); for this purpose the hand resting against the right side of the head was chiselled away in order to put a Paris cap there, and the lower part

of the veil over the left shoulder was removed to enable a hair-curl to be carved.

The workmanship, especially the liberal use of the running drill, refers this Roman copy to the 2nd cent. A. D.

The original figure to which the head belonged was carved about 460 B. C. and, as far as the head is concerned, displays a style-relationship with the classicistic Esquiline Venus, the modelling of the folds pointing to the Olympia sculptures. The figure in marble was evidently used as a sepulchral statue representing the deceased wife with the wool basket under the chair and sitting in sorrowful contemplation at having to die. But a vase picture, Melian relief fragments and a Roman relief all agree in showing this figure as the mourning Penelope, the faithful wife of Odysseus, sometimes grouped with the loom and her son Telemachus, sometimes with Odysseus disguised as a beggar, in some renderings with his feet being washed by Eurycleia. The natural assumption, therefore, is that some famous sculptor carved a figure of a sorrowing woman, and that this figure was taken into use by the trade in representations of Penelope or for tomb statues to commemorate departed wives. The treatment of the folds on the marble copies suggests that the original statue was of bronze (Amelung: Vatik. Katalog I pl. 65 No. 465 (text p. 615) and II pl. 47 No. 261 (text p. 439). Baumeister: Denkmäler fig. 2332. Helbig-Amelung: Führer No. 89. Münch. Jahrb. der bild. Kunst IV 1909 p. 75. v. Rohden-Winnefeld: Antike Terrakotten IV pl. XXVIII and p. 109 seqq. Antike Denkmäler I pl. 31. Collignon: Statues funéraires p. 118 seqq. Br. Br. 175. Blümel: Katalog Berlin IV p. 26, K 165 and pl. 50. V. H. Poulsen in Acta Arch. VIII 1937 p. 106. P. Jacobsthal: Die melischen Reliefs p. 192 seqq. E. Kjellberg: Studien zu den attischen Reliefs p. 36 seq. Olmstead: Amer. Journ. of Arch. LIV 1950 p. 10 seqq. and 16, a torso found i Persepolis).

Billedtavler pl. XXVIII. Studniczka in Antike Denkmäler I pl. 32. Bull. Com. XXXIII 1905 p. 10 seqq. (Rizzo). Arndt-Amelung 4622-24 (Fr. Poulsen).

408. (I. N. 1745). *Pilaster*. M.

H. 1.19. Acquired in 1900 from Simonetti, Rome.

On the two narrow sides leaf-candelabre, on the front foliage tendrils with birds. Stone-mason quality, early Empire.

The style of the relief recalls the tombstone of Atimetus, the freedman of Tiberius (Altmann: Röm. Grabaltäre p. 124 fig. 100. P. Gusman: L'art décoratif de Rome II pl. 102), an altar dating from 18 A. D. (83. Berliner Winckelmanns-progr. p. 25 seq., fig. 17 f) and the Caffarelli sarcophagus (ibid. p. 23 fig. 18 and pls. 1-2). For the small drill-holes and the krater below we may compare the Amemptus altar (Altmann l. c. pl. 1).

Billedtavler pl. XXVIII.

## GREEK PORTRAITURE

Numbers 409 to 471 comprise the whole of the rich collection of Greek portrait works: statues, statuettes, herms, busts and heads, forming one of the most important sections of the Ny Carlsberg Glyptotek; it must be reckoned among the most outstanding collections of Greek portraiture in existence.

The great majority are Roman copies, works set up by Romans interested in literature or culture for the adornment of their villas or the library rooms in them.

The collection also contains some original works by Greek portrait sculptors, two (Nos. 453 a and 455) of Hellenistic time, i.e. the 3rd and 2nd cent. B. C., but most dating from the Roman period. The latter bear witness to the great independence of the Greek portraitists, and often of their superiority over contemporary Roman artists. (See especially Nos. 452, 458 a, 462 a, 464, 465, 468, 469 a and b).

Nos. 458 and 463 are wholly Roman portraits inadvertently placed within this group. The same seems to be the case with No. 459.

Nos. 317 a 323, 329 and possibly others should similarly be included in the group of Greek portraits.

409. (I. N. 491). *Anacreon*. Statue. M.

H. with plinth 2.15, without plinth 1.98. The upper part of the vertex, the right hand and the lower part of the forearm, the left arm from elbow to wrist, the left-hand fingers, some drapery folds at the right arm and left hip, the right knee and part of the lower leg, a little of the left thigh and most of the base all modern. The eyes were inlaid.

The statue was found in 1835 in a Roman villa in the Sabine mountains and was acquired in 1891 from the Villa Borghese, Rome, where it stood together with Hera No. 247, the sitting poet No. 430 and the muses, Nos. 392-95.

The lyre-playing poet—the lyre held in his left hand, the plectron in his right—has only his shoulders covered by a light cloak, the *chlaina*; otherwise he is nude. Owing to the masculine type it was long thought that the statue represented the warrior bard Tyrtaios; but in 1884 in Rome a herm was found of the same poet (now in the Museo Mussolini) with the inscription: Anacreon the Lyrist. This made the name certain. This is no portrait, however, but a purely ideal statue. The original was in bronze and stood on the Acropolis at Athens. The style indicates the period shortly after the middle of the 5th cent. B. C., about forty years after the death of Anacreon. The curious break in the line of the figure as a result of the inclination of the head had already appeared, though not so pronounced, in the so-called Mantua Apollo, which is earlier, about 460 B. C. (see under Nos. 59 and 60, and V. H. Poulsen, *Acta Arch. VIII* 1937 pp. 32 and 126 seq.). Related in style is the so-called Capaneus relief in the Villa Albani (Br. Br. 607 a), whose warrior figure seems to derive from a figure on the shield of Athena Parthenos (Schrader, *Corolla L. Curtius* p. 87. *Gnomon XXII*, 1950, p. 338). This makes the placing of the original Anacreon to Pheidias' school probable, and it is confirmed by a comparison with certain figures on the Parthenon metopes. The Glyptotek's marble copy belongs to the 2nd cent. A. D.

Billedtavler pl. XXVIII. N. C. G. 26-28 (with the earlier literature). Reinach: *Rép. Stat.* II 2, 563, 2. Br. Br. 426. Bernoulli: *Griech. Ikon.* I 77 and pl. IX. Lippold: *Griech. Porträtstatuen* p. 35 seqq. Idem: *Antike Skulpturen der Glyptothek Ny Carlsberg* fig. 31. *Collection I* 1931 p. 1 seqq., figs. 1-2 (Fr. Poulsen). Lippold, *Gnomon X* 1934 p. 236. P. Johansen: *Fidias* p. 221 seq. Carl Blümel: *Katalog Berlin IV* p. 3. Kaschnitz-Weinberg No. 560 (pl. IX). Walter Müller: *Die griechische Kunst* p. 179. Bulle, 99 *Berliner Winckelmannsprog.* p. 16 Note 14. D. Mustilli: *Il Museo Mussolini* p. 124 seq. Ch. Picard: *Manuel, Sculpture II* p. 679 seq. A. Hekler: *Bildnisse berühmter Griechen* p. 17, pl. I. V. H. Poulsen, *Berytus VI* 1939-40 p. 13, and *Collections III* 1942 p. 44 and fig. 10 (on the connection with Pheidias). L. Laurenzi: *Ritratti greci* p. 89 No. 9. Schefold p. 64 and 203 seq. Buschor: *Phidias der Mensch* p. 60 ff. and fig. 41. Langlotz: *Phidiasprobleme* p. 102. W.-H. Schuchhardt in *Mitteilungen I*, 1948, p. 117.

409 a. (I. N. 2441). *Cloaked male torso*. M.

H. 1.80. The head and the right hand missing. The right arm assembled of fragments. A partly modern head not belonging to the statue was removed in 1936, on which occasion the right arm was properly fitted together; a hand put on in modern time had been removed previously. The lower part of the figure with the feet and the base seems to be antique and part of the statue, but the joining of this broken part and the torso must have been difficult, and the lower fragment bears signs of considerable modern over-working. Large parts of the front of the torso are also worked over, while the figure on the whole bears the stamp of having been in the open air for a long time. On the right thigh is a small smoothed-off area with an iron pin, and here and there in the cloak a number of small holes of uncertain age. On the back of the base are two possibly antique letters: F N, of unknown meaning. From the Palazzo Patrizi, Via Margutta, Rome. Acquired in 1909 via Munich.

The torso is of a man standing, wrapped in a heavy cloak which leaves only the right shoulder and the adjoining part of the chest bare. The right arm is held forward, the left arm must be akimbo, but it is covered by the cloak. The statue is Roman work utilizing 5th cent. models. The front suggests Argive art before the middle of that century, especially a statue of a goddess which has survived in many replicas (the so-called "Aspasia"); this figure, however, cannot be a copy of such a work of the days of the Early-Classic style, as the more naturalistic modelling of the back and the right side and a certain wryness in the general plan are later features. Some fold motives seems to disclose that the artist knew and used a cloaked Attic type of Asclepius, one that has been handed down in several replicas, dating from about 420 B. C. The great breadth of the figure in proportion to the base is quite out of harmony, a fact which is veiled by the placing of the large support; but this we find impossible to imagine in its present form with a statue of Classic times. Thus the statue is a Roman figure in an old style, and not a copy of a classic masterpiece. Presumably it is the remnant of a portrait figure.

Tillæg til Billedtavler pl. VII. 2. Tillæg til Billedtavler pl. VII. Reinach: *Rép. Stat.* V, 2351, 5; 353, 2. Lippold: *Griech. Porträtstatuen* p. 44. fig. 3. P. Herrmann in *Philol. Wochenschr.* 1916 col. 1111. Arndt-Amelung 2393. Buschor: *Text of Buschor-Hamann: Olympia* p. 40. Br. Schröder in *Arch. Anz.* 40, 1925 p. 219. Pfuhl in *Arch. Jahrb.* 50, 1935, p. 32. V. H. Poulsen in "Tilskueren" 1937, I, p. 71.



410. (I. N. 609). *Homer*. Bust. M.

H. 0.67. The nose-tip new in plaster. The whole bust antique and from Trajanic time, as the form shows. Acquired in 1888 from the collection of Count Tyszkiewicz, Rome.

The broad roll (taenia) on the hair shows that this is a poet, the type itself that it is a character portrait. There are in all 16 replicas of this poet's picture, which in original must have been carved at about the same time as the portrait of Epicure (see No. 416) and the head appears on coins from Amastris in Paphlagonia (Asia Minor) and is designated Homer (Bernoulli: Griech. Ikon. I coin plate I 1). Thus this is a picture of Homer with no hint of any blindness, a depiction of a powerful and proud old bard, closely related to the much more spiritual portrait of Sophocles when old, Nos. 411 and 414, and seemingly based upon a Homer portrait by the hand of Lysippus or his school (V. H. Poulsen, *Acta Arch.* XI 1940 p. 156 seqq.). The picture of the blind Homer was not created until the time about 200 B. C., probably on Rhodos (see No. 410 b).

Billedtavler pl. XXIX. Bernoulli: Griech. Ikon. I p. 27 No. 10. A. B. 953-54. Collections I 1931 p. 93 fig. 73 (Fr. Poulsen). J. F. Crome gives a list of the replicas: *Das Bildnis Vergils* p. 22 Note 57. Summarizing R. und E. Boehringer: *Homer. I. Bildnisse und Nachweise* (Breslau 1939); our bust is treated and illustrated p. 65 seq. and pls. 34, 35, 43 b. A. Hekler: *Bildnisse berühmter Griechen* p. 41. Boehringer, Bericht über den VI internat. Kongress für Archäologie, Berlin 1939, p. 395. L. Laurenzi: *Ritratti greci* p. 115 No. 64. Schefold (p. 158,2 and 215) dates the original to the 1st cent. B. C.

410 a. (I. N. 2616). *Head of Lycurgus the law-giver(?)* M.

H. 0.39. Shaped for insertion into a statue, the head is much worked over and also damaged on the hair and beard. Acquired in 1913 from Rome.

The head resembles one placed on a statue in the Vatican, which Visconti called Lycurgus on account of one eye being blind (A. B. 431-33). Plutarch relates how Lycurgus the Spartan law-giver had one eye knocked out during a riot and on the whole was roughly handled (Lycurgus 11). On the Glyptotek head the right eye is blind and the nose deformed, flat and swollen, with the nostrils opening forwards, while the large chip on the forehead seems not to be the result of modern mishandling but, as the line of the forehead wrinkles shows, intended to suggest a lesion. A third replica of the head, for

a time in the collection of Lord Melchett (Strong: Catalogue pl. XXVIII No. 20) shows no injury; but as the sentimental legend of the noble law-giver's martyrdom was first conceived in the Roman Empire period, it is understandable that an earlier character portrait—in the style of the 4th cent. B. C.—was "mutilated" in some Roman copies.

Tillæg til Billedtavler pl. VII. Fr. Poulsen in *Vidensk. Selsk. Oversigt* 1913 p. 396 seqq. Lippold: *Vatik. Katalog III I* p. 96 seq. Suhr: *Sculptured Portraits of Greek Statesmen* p. 4. Arndt-Amelung 4924 (Melchett replica). A portrait in the Vatican, A. B. 911-12, is related stylistically.

410 b. (I. N. 2818). *Homer*. Head. Pentelic marble.

H. 0.32, from chin to vertex 0.27. The nose-tip, which had been applied separately, and part of the vertex on the left side missing. The left eyebrow and the long locks in front of the ears damaged; two button-like fractures at the right eye and on the right cheek disclose how far they reached down. Part of the cheek hair is chipped off, and also the chin hair, of which about half is missing. On the back of the neck is some sinter, which had been removed from the front. Acquired in 1933 from Rome.

This is an excellent Roman copy, about 100 A. D., of a Greek original of about 150 B. C., of which about 20 unquestionable replicas are known. It represents the blind bard Homer in senility, with a strangely intense and introvert expression. In spite of its injuries it is perhaps the best Homer portrait known and very closely approaches a herm in the Capitoline Museum (A. B. 1013-14) as well as a head in Boston (Caskey: Catalogue p. 115 No. 55). The modelling of cheeks and neck suggest that the Glyptotek head was once on a statue, not on a herm like most replicas. The original work is compared with the Rhodian school because of its resemblance to the Laocoon.

2. Tillæg til Billedtavler pl. VIII. Fr. Poulsen in *Die Antike* X 1934 p. 195 seqq. Cf. *Revue des études grecques* 1936 p. 207 seq. and fig 19. On Homer portraits, Bernoulli: *Griech. Ikon. I* p. 1 seqq. and A. B. 1-2 and 1011-1020. Marconi in *Boll. d'Arte* 1926-27 p. 164 seqq. V. H. Poulsen, *Acta Arch.* XIII 1942 p. 151 seqq. and summarizing R. und E. Boehringer: *Homer. I. Bildnisse und Nachweise* (Breslau 1939), where our head is treated p. 128 seqq. and illustrated pls. 96-98. A. Hekler: *Bildnisse berühmter Griechen* p. 41 seqq. Boehringer, Bericht über den VI internat. Kongress für Archäologie Berlin 1939 p. 396. L. Laurenzi: *Ritratti greci* p. 136 No. 113. Schefold pp. 142 and 213.

411. (I. N. 608). *Sophocles as an old man*. Head. M.

H. 0.41. The nose slightly abraded; small flake from the neck. Otherwise splendidly preserved. Acquired in 1888 from the collection of Count Tyszkiewicz, Rome.

Roman copy of a Greek original and, as the taenia in the hair shows, a portrait of a poet, of which there are many replicas. A badly injured herm in the Sala delle Muse in the Vatican has the inscription: Sophocles, whereby the title of this portrait is ensured; it represents the poet as an old sage, with a thinker's look and a thinker's brow. The Vatican herm also shows that the head was turned well towards the right shoulder. After a replica at Naples from the Farnese collection this Sophocles is generally known as the Farnese type, of which Bernoulli enumerates 13 definite examples; others have since been discovered. The period of the original seems to coincide with the Homer portrait No. 410, and both doubtless belong to the 3rd cent. B. C., more precisely the days of Epicurus, or about 270 B. C.

Billedtavler pl. XXIX. Bernoulli: Griech. Ikon. I p. 130 No. 11. A. B. 33-34. Lippold: Griech. Porträtstat. p. 52 Note 3. Fr. Poulsen: La collection Ustinov (Kria. Vidensk. Selsk. Skrifter II. Hist.-filos. Klasse 1920 No. 3) p. 19 fig. 21 and in Collections I 1931 p. 89 seq. and fig. 69. Kaschnitz-Weinberg No. 562 (pl. LXXXVIII). On the type see Bernoulli: Griech. Ikon. I p. 129 seqq. and Pfuhl: Anfänge der griech. Bildniskunst p. 4 pl. I and p. 25 seq. Text of A. B. 981-990. The replica in the British Museum in R. P. Hinks: Greek and Roman Portrait Sculpture fig. 4 a. Latest survey Lippold: Vatik. Katalog III, I p. 19 and especially D. Mustilli: Il Museo Mussolini p. 81 No. 2; pls. 49, 197-9; 25 replicas are listed here, our head as No. 16. A. Hekler: Bildnisse berühmter Griechen p. 24 seq. (wrongly dates to the 4th cent B. C.). L. Laurenzi: Ritratti greci p. 115 No. 63 (with correct dating). Schefold (p. 153, 1 and 214 seq.) dates the original to the 1st cent. B. C. See also No. 414.

411 a. (I. N. 601). *Head of Perianther*. M.

H. 0.30. Pentelic marble. The nose new in marble. The whole head much worn. Acquired in Rome.

Carl Jacobsen's identification: Sophocles of the Lateran type cannot be upheld; the bearing and turning of the head are quite different (see Hekler: Bildniskunst pl. 54) and the expression is darker, more grave. After a comparison of the facial features, but especially of the hair and beard, this head, which has been dated variously to the 4th, 3rd and 2nd centuries B. C., proves to be a replica of a portrait in the Vatican, signed with the name of Perianther, tyrant of

Corinth and one of the seven sages (A. B. 373-74). A third replica is on a double herm in the Villa Albani (A. B. 375-76), a fourth in private German possession (Neugebauer: Antiken in deutschem Privatesitz p. 13 No. 15). The original may perhaps have been a portrait of about 350 B. C., possibly set up in Corinth itself (see Bernoulli: Griech. Ikon. I p. 42. Lippold, Vatik. Katalog III, I p. 98 seq. and pls. 26-27). Schefold (p. 152, 2 and 213) dates the original to Late Hellenistic time, 1st cent. B. C.

Billedtavler pl. XXIX. A. B. 1099-1100. Collections I 1931 p. 69 and fig. 53 (Fr. Poulsen). Arndt-Amelung 4625-26 (Fr. Poulsen). The identification is due to V. H. Poulsen, Acta Arch. XIV 1943 p. 67 seqq. figs. 1-4, and Meddelelser I, 1944 p. 22 seqq. figs. 1-2.

412. (I. N. 600). *Greek ideal portrait*. Head. M.

H. 0.35. The nose modern. The head shaped for insertion into a statue. Acquired in 1894 in Rome.

In the previous catalogue wrongly compared with the Lateran Sophocles. There is rather some likeness to Sophocles of the same type as No. 413, but in the Roman copy the Greek original has become blurred. Inferior work.

Billedtavler pl. XXIX. Bernoulli: Griech. Ikon. I p. 137 No. 7. A. B. 1097-98. Collections I 1931 p. 70 fig. 54 (Fr. Poulsen).

413. (I. N. 2022). *Sophocles (?) Herm*. M.

H. 0.48. The nose and parts of the ears, moustache, lips and cloak restored. Surface somewhat polished. The entire herm is antique. Acquired in 1906 via Munich together with the Euripides bust No. 414 b; both formerly in the collection of the Marchese Canali at Rieti.

A Roman copy of an evidently very famous portrait work, for nine more replicas are known. The one in the Louvre (A. B. 771-73), reputed found in Hadrian's villa, is combined in a double herm with a grim-looking, bearded man's head which has been identified as the comedy-writer Aristophanes, for which reason the other type has been named as representing the tragedy-writer Sophocles. The association of the portrait with that of Euripides in the Rieti collection might support the theory, but it is by no means certain. The original seems to be a rather early portrait, in fact judging from the style dating to about the end of the 5th cent. as is shown by a comparison with the male types of the grave reliefs

(see especially Conze: *Attische Grabreliefs* pl. 50 No. 161 (Text p. 40) and pl. 118 No. 676. Arndt-Amelung 659. Blümel: *Katalog Berlin III* pl. 30), and with a well-known Ammon type (Arndt-Amelung 398-99, L. Curtius: *Zeus und Hermes* p. 30 seqq.). So early a statue of Sophocles, who died in 406, is plausible; but not Studniczka's interpretation: Xenophon (*Journ. Hell. Stud.* XLIII 1923 p. 65), because it took time for a literary personality to be honoured with a statue in the Athens of those days. V. H. Poulsen is disposed to date the original later, to the middle of the 4th cent. B. C., and compares it with the so-called Pittacus in Budapest. This later dating is possibly correct, but the closer association with Pittacus is uncertain. Schefold (pp. 72 and 205) also places the date of the type some way down in the 4th cent.

In the reproduction in the Glyptotek's Billedtavler the herm is inclined too far forward, a modern wedge having been inserted behind. The correct position is shown in the Arndt-Amelung picture (1980-81), where one notices, especially in profile, the likeness to Anacreon (No. 409), to which e.g. Blümel has drawn attention.

Billedtavler pl. XIX: Comparetti, *Rendiconti della R. Accademia dei Lincei* Ser. V Vol. VI 1897 p. 205. Bernoulli: *Griech. Ikon.* I p. 137 No. 8 (included erroneously under the type of the Lateran Sophocles). Lippold: *Griech. Porträtstatuen* p. 38 seq. Arndt-Amelung 1980-81. Collections I 1931 p. 60 seqq., fig. 46. On the type see (in addition to the above references): Hekler: *Bildniskunst* p. XII. Bernoulli l. c. p. 142 seq. with figs. 27-28. A. B. 31-32 (Berlin), 774-75 (Capitol). E. Pfuhl: *Die Anfänge der griech. Bildniskunst* p. 11 with Note 27 and pl. VII, 1. C. Blümel: *Katalog Berlin IV*, K 126. V. H. Poulsen, *Acta Arch.* XIV 1943 p. 73 seqq. and figs. 9, 11, 13. L. Laurenzi: *Ritratti greci* p. 92. The suggestion in the Danish edition of this catalogue of a connection with a poet statue in Pars must be dropped. Cf. Schefold pp. 66 and 204, Note to p. 66. A head from Erzerum, published in *Revue arch.* 1946, p. 158 as Plato, is a replica of our type.

414. (I. N. 604). *Sophocles when old*. Head. M.

H. 0.39. The nose, right eyebrow and eyelid damaged (formerly restored in plaster). Surface worn. Acquired in Rome.

This is an inferior specimen, and less well preserved, of the same type as No. 411: the Farnese Sophocles. See under No. 411.

Inadvertently shown in Billedtavler pl. XXX as No. 423 a, which is non-existent. We therefore reproduce it and en face in 2. Tillæg til Billedtavler pl. VIII. A. B. 3-4. Bernoulli: *Griech. Ikon.* I p. 131 No. 19. Amelung, Me-

more della Pontificia Accademia I 1924 p. 125 figs. 8-9. Collections I 1931 p. 90 (Fr. Poulsen). D. Mustilli: *Il Museo Mussolini* p. 82 No. 17.

414 a. (I. N. 2031). *Euripides*. Head M.

H. 0.30. The nose, left side of the face and the hair on the crown badly damaged and worn; the entire surface scratched. Poor copy and, as the drilling in the hair shows, of the 2nd cent. A. D. Acquired 1906 in Rome.

This is a repetition of the well-known type that has its handsomest representative in the head at Naples (A. B. 121-122. See A. B. 35-37 and 123). Bernoulli enumerates a total of 25 replicas; his doubt that this head belongs to the group is quite unfounded.

The first public statue to Euripides was raised in the thirties of the 4th cent. B. C. by the statesman Lysurgus in the Dionysus theatre, Athens, and it has hitherto been generally believed that all the copies were of this original. However, Lippold maintains that wherever the whole of the Euripides figure is preserved—in a relief in Constantinople (Mendel, *Cat. II* No. 574. *Revue de l'art ancien et moderne* 1909, II p. 263 fig. 5) and in a statuette in Paris—the poet is represented as sitting, whereas in the Dionysus theatre the statue must have been erect, like Sophocles of the Lateran type. So it may be that this Euripides derives from a portrait statue, placed in or at the cenotaph (empty grave) to the poet of which Pausanias (I, 2,2) speaks as being situated between Athens and Piraeus. Stylistically the type matches the Aristoteles portrait, No. 415 a.

Billedtavler pl. XXIX. Bernoulli: *Griech. Ikon.* I p. 153 No. 20. Besides the replicas named by Bernoulli and No. 414 c, we now know of a splendid specimen in the museum in Budapest. Hekler: *Sammlung antiker Skulpturen* in Budapest p. 54 No. 44. Collections I 1931 p. 60 and fig. 60 (Fr. Poulsen). On the type, Lippold: *Griech. Porträtstatuen* p. 50. V. H. Poulsen, *Acta Arch.* XIII 1942 p. 156 seq. The Berlin replica in Blümel: *Katalog Berlin V*, K 197. A. Hekler: *Bildnisse berühmter Griechen* p. 25 seqq. L. Laurenzi: *Ritratti greci* p. 108 No. 45. Schefold pp. 94 and 208.

414 b. (I. N. 2023). *Euripides*. Herm. M.

H. 0.47. The nose is missing. Parts of the cloak, a curl here and there, and the lower part of the left ear broken off. The back roughly executed. Like No. 413, it once belonged to the Marchese Canali in Rieti and was acquired simultaneously via Munich.



As it repeats a fragment preserved in Stobaeus (Florilegium cap. 62 No. 14) the badly damaged and hardly decipherable inscription on the chest was interpreted by the Italian epigraph Comparetti; it is read in vertical columns and embodies the following pessimistic verse of the Euripides tragedy Alexandros:

δούλου φρονοῦντος μάλλον ἢ φρονεῖν χρεὼν  
οὐκ ἔστιν ἄχθος μείζον οὐδὲ δώμασι  
κυῖσις κακίων οὐδ' ἀνωφελεστέρα.

"There is no greater burden, nor is there any worse or more useless possession in a house than a slave who thinks too highly of himself."

Presumably the Roman master or mistress who had this plaint chiselled thought that it might subdue the presumptuous house-staff.<sup>1)</sup> To us, however, the important fact is that we are assured of the identity of Euripides on this herm, though his face is broader, his beard thicker than on the usual type (see Nos. 414 a and c). Here the poet is rendered with a cruel, gloomy mien, as *συνθροπός* and *μισογέλως* (sombre and joyless). Studniczka and others consider this type, of which there are replicas in Dresden, the British Museum, the Palazzo Riccardi, Florence and the Terme Museum, Rome, to be a development of the better known one, whereas Lippold believes it to be the original and to reproduce the head on the statue of Euripides which, together with Aischylus and Sophocles, was exhibited in the Dionysus theatre in Athens in the thirties of the 4th cent. B. C. Stylistic comparisons with works of the 3rd century verify the opinion of L. Curtius that this type is later than the Napoli-Euripides-type.

Billedtavler pl. XXIX. Comparetti: Rendiconti della Accademia dei Lincei Ser. V. vol. VI 1897 p. 205 seqq. Bernoulli: Griech. Ikon. I p. 137. Hekler: Bildniskunst pl. 89 and pp. XVI and XXIV. Hekler, Mitt. des ungar. wiss. Instituts in Konstantinopel 1917, Heft 2 p. 5 ill. 4. Studniczka: Bildnis des Aristoteles p. 29. Lippold: Griech. Porträtstatuen p. 50. Arndt-Amelung 1982-83. Oest. Jahresh. XXVI 1930 p. 130 fig. 66. Collections I 1931 p. 71 seqq., fig. 55 (Fr. Poulsen). The Dresden replica is reproduced in the Dresden Museum catalogue No. 197. Other replicas in Not Scavi 1921 p. 56 seqq.,

<sup>1)</sup> See Menander fragm. 796: *λυπεῖ με δούλος μείζον οίκετον φρονῶν* (a slave who has higher thoughts than are seemly for a thrall irritates me).

figs. 1-2 (= Arch. Anz. 37, 1922, p. 131 figs. 1-2. Paribeni: Guida p. 227 No. 619). Schrader, Die Antike II 1926 p. 124 seqq. Pfuhl: Anfänge der griech. Bildniskunst p. 26 seqq. A. Hekler: Bildnisse berühmter Griechen p. 25. The London replica in R. P. Hinks: Greek and Roman portrait sculpture fig. 4 b, in Laurenzi: Ritratti greci p. 100 No. 33 pl. XI, and in Schefold p. 88,3 and p. 207. See also V. H. Poulsen, Acta Arch. XIII 1942 p. 153. Curtius, Röm. Mitt. 59, 1944, p. 22. Compare the relief figure, Arndt-Amelung 4523.

#### 414 c. (I. N. 2609). Bust of Euripides. M.

H. with breast-piece 0.50. The foot modern. The vertex, nose and parts at the shoulders added in marble. The surface has suffered greatly and is worked over. For the curious patina and the provenance see Ammon No. 58 a. Acquired in 1912 in Rome.

From the technique this is a copy dating from the 2nd cent. A. D. The pupils are drilled. The type is the same as No. 414 a, but this head is in a better state of preservation and also is somewhat more effective.

Tillæg til Billedtavler pl. VII. Collections I 1931 p. 80 and fig. 61 (Fr. Poulsen).

#### 415. (I. N. 602). Socrates. Small bust. Parian marble.

H. 0.19. The nose and forehead damaged. In the forehead the remnant of a puntello. The form of the bust is Flavian.

Acquired from Hartwig in Rome, this bust came from Athens and is an inferior and cursory replica of that most frequently copied Socrates type, better represented in Paris and in the Terme Museum in Rome (A. B. 1038-39). The pose and the marked turn of the head are doubtless features from the statuary prototype and can be seen in a similarly poor Socrates bust in the collection of Baron Fassini (cf. Collezione d'Arte del Barone Alberto Fassini (Milano-Roma) II pl. 4). The fall of the cloak over the back and shoulders is also in agreement with the statue type (Lippold: A. B. 1126-27 and text, fig 12). Cf. No. 415 c.

Billedtavler pl. XXIV. Bernoulli: Griech. Ikon. I p. 189 No. 27. Kekulé: Bildnisse des Sokrates. Abh. Berlin. Akad. 1908 p. 52 seq., figs 35-36. Collections I 1931 p. 39 fig. 33 and II 1938 p. 181 and fig. 11 (Fr. Poulsen). Arndt-Amelung 4627 (Fr. Poulsen).

#### 415 a. (I. N. 2079). Aristoteles. Head. Fine-grained marble.

H. 0.29. The nose is missing. The left side of the head at the back was applied separately. The surface damaged and weathered. Acquired in 1907 via Munich.

It was the German archaeologist Studniczka who, with the aid of old drawings of a signed bust (now disappeared), showed that this portrait, of which there are several replicas, represents the third great philosopher of antiquity, Aristoteles. Since 1846 the best replica has been in Vienna, but the characteristic features can also be studied from the Glyptotek specimen: the dry skin of the closet philosopher, the massive crown and the powerful chin, contrasting with the small eyes and the thin-lipped mouth. There is something centrifugal in this head with the small, inner features and the grand structure of the extremities.

The original may be was either the statue which Theophrast, Aristoteles' pupil, put up in the Lyceum, or the herm which his still greater pupil, Alexander the Great, consecrated to him in Athens and of which the socle with its inscription has been found (Bernoulli: Griech. Ikon. II p. 86 seq.).

A badly damaged Aristoteles head was recently acquired for the National Gallery at Oslo. An inferior bust, but with an interesting sideways turn of the head, is in private German ownership (K. A. Neugebauer: Antiken in deutschem Privatbesitz pl. 9 No. 16).

Billedtavler pl. XXIX. Studniczka: Bildnis des Aristoteles, Leipzig 1908 p. 20 No. D and pl. II 4. Collections I 1931 p. 50 fig. 41 (Fr. Poulsen). On sculptures of Aristoteles: A. Neugebauer: Antiken in deutschem Privatbesitz pl. 9 No. 16, text p. 13. A. Hekler: Bildnisse berühmter Griechen p. 27 seq. L. Laurenzi: Ritratti greci p. 107 No. 44. Schefold (pp. 96 and 208) on very weak grounds suggests crediting the original to Lysippus. V. H. Poulsen, Acta Arch. XIII 1942 p. 156 dates the original to the period after 300 B. C. because of stylistic relationship with the Olympiodorus bust in Oslo. Gullini, Archeologia Classica I, 1949, p. 137.

#### 415 b. (I. N. 2553). *Plato*. Head. M.

H. from beard point to vertex 0.35. The nose missing. The back of the head worked over in modern time. The ears bruised, the left eyeball injured. The head was once on a herm and was formerly in the garden of Countess Cellere in Centocelle. Acquired in 1910 from Rome.

An inscribed herm in Berlin identifies this head (A. B. 5), and whereas Bernoulli knew of only eleven replicas (Griech. Ikon. II p. 26), the number rose to sixteen in the last public-

ation by Boehringer. The copies differ somewhat, mutually, and none of them give a satisfactory picture of Plato as a genius and thinker, except perhaps the left profile of a replica in Holkham Hall, England. The original to which these replicas can be traced was created by one of the great sculptors of the 4th century, Silanion, and was set up in Plato's own Academy.

Tillæg til Billedtavler pl. VII. Hekler: Bildniskunst p. 23. Lippold: Griech. Porträtstatuen p. 56 Note 1. Fr. Poulsen, Collections I 1931 p. 41 fig. 34. R. Boehringer: Platon (Breslau 1935) p. 21 and pls. 55-59. Howald: Kultur der Antike (1935) p. 59 fig. 53. Acta Arch. XIV 1943 p. 68. On the Plato image Ed. Schmidt, Arch. Jahrb. 47 1932, p. 239 seqq. and 49, 1934 p. 180 seqq. Lippold, Deutsche Literaturzeitung 1935 p. 1348 and in Vatik. Katalog III, I p. 73. Fr. Koepp, Götting. gelehrt. Anz. 1935 p. 359 seqq. Sieveking and Fr. Poulsen, Philol. Wochenschr. 1935 p. 1256 seqq. 1936 p. 143 seq. and 1938 p. 1023. Blümel: Katalog Berlin V p. 1 seq., K. 192-193. A. Hekler: Bildnisse berühmter Griechen p. 21 seqq. L. Laurenzi: Ritratti greci p. 93 seq. Nos. 20-21. Hansjörg Bloesch: Antike Kunst in der Schweiz pl. 45 and p. 179 seq. Schefold pp. 74 and 205.: On a late-antique fragmentary head of Plato: Dohrn, Athen. Mitt. 63-64, 1938-39 p. 163 seqq.

#### 415 c. (I. N. 2812). *Torso of a statue of Socrates*. M.

H. without plinth, which is modern and of travertine, 1.51. The head, forearms with hands, front part of thighs and knees, the left leg and foot, part of the right leg, parts of drapery and chair missing. The right shoulder new in marble. As the holes with and without marble pegs show, several parts of the statue were joined on separately.

The torso was acquired in 1931 via Frankfurt-on-the-Main but came from the Villa Ludovisi in Rome, where for many years it stood, furnished with a modern Trajan head. However, in an old book dated 1732 (Preisler: Statuae antiquae) the statue is illustrated with the inscription: Socrates philosophus and there has a long-bearded head of Socrates of the same type as our bust No. 415. This is the Socrates head which, for stylistic reasons, has been credited to Lysippus, by whom a famous statue of Socrates stood in the Pompeion in Athens. Thus our torso must be a copy of that statue and by its anatomy and fold treatment recalls the sitting poet No. 430, who also seems to belong to the Lysippic circle.

The musum is in possession of a cast which is an attempt at reconstructing the entire figure, but the head—a cast from

an original in the Terme Museum in Rome—was made for a herm and therefore is devoid of the asymmetry of the sideways-turned head of No. 415. A mosaic found at Apameia in Syria shows a Socrates figure of the same type; the turn of the head will give an idea of the head posture of the statue (Bulletin des Musées Royaux d'Art et d'Histoire 1940, p. 11 and fig. 10). Thus the impression given by the cast is unsatisfactory, but the restored legs provide an idea of the vigorous mobility of the figure, just as the drapery fold on the abdomen emphasizes the sensitive, very naturalistic modelling of the skin folds of the epigastrium and the flaccid chest. In spite of the destruction this Socrates statue is a valuable supplement to the Glyptotek's considerable collection of Greek portrait statues (Nos. 409, 430, 416 a, 436 a and 462).

2. Tillæg til Billedtavler pl. VII. Reinach: Rép. Stat IV 362,2 A. B 1126-27 (in the text Lippold gives the earlier literature). Fr. Poulsen in Collections I 1931 p. 35 seqq. A. Rumpf: Nachruf auf Franz Studniczka, Jahresbericht für Altertumswissenschaft vol. 245 B, p. 107 note 6 (the assertion there that the head of the Lyssipic Socrates has belonged to an erect statue, is one which no expert can decide, either archaeologist, art-historian or working sculptor). Fr. Poulsen and Elo in Collections II 1933 p. 169 seqq. Albizzati, Scritti in onore di Bartolomeo Nogara (Città del Vaticano 1937) p. 7 note 1. Lippold, Gnomon 1939 p. 627. A. Hekler: Bildnisse berühmter Griechen p. 20 and pl. VI. L. Laurenzi: Ritratti greci pp. 104 No. 39. V. H. Poulsen, Acta Arch. XI 1940 p. 160. Schefold (pp. 82, 84, 206 and 210) rejects the connection between the head and the torso and places the head to an erect Socrates represented by a statuette in the British Museum, and dates the torso to Hellenistic time. Cf. also L. Curtius, Röm. Mitt. 59, 1944 p. 73. Gullini, Archeologia Classica I, 1949, p. 143. Buschor, Das hellenistische Bildnis p. 28.

416. (I. N. 607). *Bust of Epicurus*. M.

H. 0.40; from the vertex fracture to the point of the beard 0.29. Shaped for insertion into a draped herm. The crown, nose, lower lip and some beard curls broken off. Acquired in 1890 from Martinetti, Rome.

The appellation is ensured by signed busts in the Capitol Museum and at Naples. We know of 19 replicas of the head, and three of the appurtenant statue type representing the philosopher in deep thought after reading. It is then that we understand the tense, thoughtful expression in this prophet head, a head furrowed deep with suffering. No doubt the original of bronze once stood in Epicurus' garden in Athens as a pendant to the Metrodorus statue (No. 416 a). Compare Nos. 417 and 426.

The bust originally was much restored, and in 1944 when the modern additions were removed, a pipe was discovered leading down through the bust and debouching at the hole in the lower lip. The bust itself is 1st cent. A. D., but the duct was evidently executed by an inferior sculptor and much later. Superstition of every kind flourished in late Antiquity, including a belief in talking statues and sculptures, and therefore it is reasonable to assume a similar magic use of this pierced bust, whereby Epicurus, the enemy of superstition, was utilized for an oracle fraud.

Billedtavler pl. XXIX. A. B. 38-9. Bernoulli: Griech. Ikon. II p. 125 No. 17. Lippold: Griech. Porträtstatuen p. 79 note 3. Fr. Poulsen, Gazette des Beaux-Arts 1937 p. 1 seqq. and fig. 1. A. Hekler: Bildnisse berühmter Griechen p. 36 seq. Schefold pp. 118 seqq. and 210. Adriani, Annuario della Scuola Arch. di Atene XXIV-XXVI, 1946-48, p. 148. Cf. the Epicurus herm Arch. Anz. 1941 p. 399 seqq. On the magic arrangement see Fr. Poulsen, Acta Arch. XVI 1945 p. 178 seqq. Cf. Plutarch: Timoleon 12, Alexander 14 and Camillus 6.

416 a. (I. N. 2685). *Portrait statue of Metrodorus*. M.

H. 1.26; without head 1.01. The head is a cast of the Metrodorus portrait in Athens National Museum. Part of the right forearm and hand are restored in plaster. The lower part of the statue missing; the entire statue must have been about 1.55 high. The torso was acquired in 1920 from Rome and was formerly in the Woodyat collection at Naples. It was found together with three other headless figures in the grounds of the Villa Patrizi on the Via Nomentana, Rome.

That this torso must be connected with the well-known portrait heads of Metrodorus is made clear by the herms in Athens and in the Capitoline Museum (Stuart Jones: Museo Capitolino pl. 56 No. 62, p. 244). Two smaller replicas of the statue are known, but the Glyptotek's is the only one preserved in slightly more than life size, i.e. presumably the same size as the original. Metrodorus of Lampsacus, the friend of Epicurus and joint founder of the Epicurean school in Athens (306 B. C.) is leaning back comfortably in a finely built chair, his manuscript ready to unroll, i.e. the moment before commencing his lecture. The left forearm and hand were raised in greeting to his audience. The statue doubtless is a reproduction from a bronze original in Epicurus' garden, set up after the death of the philosopher in 277 B. C. Side by side with the statue of Demosthenes (436 a) the Metrodorus figure is a fine example of the naturalism of Greek portraiture at the beginning of the 3rd century.



2. Tillæg til Billedtavler pl. VII. Reinach: Rép. Stat. V 2, 314,2; 364,7; 365,1. Not. Scavi 1903 p. 60 and 1904 p. 225 seq. Catalogue de vente Woodyat (Rome 1912) pl. XIV No. 272. G. Lippold: Griech. Porträtstatuen p. 77 seqq. Fr. Poulsen: Ikon. Misc. p. 73 seqq. and pls. 31-35. The same in Gazette des Beaux-Arts 1937 p. 3 seqq., figs. 3-5. R. Horn: Stehende weibliche Gewandstatuen p. 32. Lippold: Röm. Mitt. 33, 1918 p. 16,3. Pfuhl, Arch. Jahrb. 45, 1930, p. 53 and 57. V. H. Poulsen, Acta Arch. XIII 1942 p. 157. A. Hekler: Bildnisse berühmter Griechen p. 37 and pl. VIII. L. Laurenzi: Ritratti greci p. 117 no. 66 and pl. XLVIII. Schefold pp. 120,4 and 210. G. Kleiner: Tanagrafiguren p. 151. The head in London, R. P. Hinks: Greek and Roman Portrait Sculpture fig. 11b. The torso in Newby Hall, Fr. Poulsen, Arndt-Amelung 3128-31. A bust of Metrodorus illustrated in Vente Ferroni (Rome 1909) pl. LXX, 690 (erroneously described as Sophocles). Gullini, Archeologia Classica I, 1949, p. 136, 147. Adriani, Annuario della Scuola Arch. di Atene XXIV-XXVI, 1946-48, p. 153.

417. (I. N. 1294). *Epicurus*. Head. Greek marble.

Height of head 0.33; only the upper part reckoning from the moustache is antique, 0.19 high. The neck, lower face and nose are new. Acquired in 1895 from the dealer Sangiorgi, Rome.

This fragment of a head was probably better originally than No. 416. The modelling of the deep-set eyes and their surroundings: eyebrows, brow margins, lines at the corners of the eyes and the skin folds over the root of the nose is particularly expressive.

Billedtavler pl. XXX. Bernoulli: Griech. Ikon. II p. 125 No. 18. Arndt-Amelung 4628-29 (Fr. Poulsen). Adriani, Annuario della Scuola Arch. di Atene XXIV-XXVI, 1946-48, p. 148.

417 a. (I. N. 2689). *Head of the Epicurean philosopher Hermachos*. M.

H. 0.32. In excellent preservation. Acquired from Iandolo in Rome in 1923 and reputed to have come from Naples. The drilling technique places this copy to about 100 A. D.

We know of ten portrait heads and herms and two statuettes of this philosopher, the leader of the Epicurean school from the death of Epicurus in 270 B. C. until about the middle of the 3rd cent. The original portrait statue in bronze, from which all the replicas were taken, would doubtless stand in the garden of Epicurus in Athens, like the Metrodorus statue (416 a).

2. Tillæg til Billedtavler pl. VIII. Fr. Poulsen in Bull. Corr. Hell. 48, 1924 p. 377 seqq. and pls. XIV-XV; in Gazette des Beaux-Arts 1937 p. 11 and figs. 8-10. A. Hekler: Bildnisse berühmter Griechen p. 37 and note 59. On the Hermarchos portrait see Bernoulli: Griech. Ikon. II p. 139 seqq., A. B. 1091-94.

Hekler: Sammlung antiker Skulpturen in Budapest p. 54 No. 46. Arndt-Amelung 4352-53. The head in the Galleria geografica on the modern herm with the inscription Epicurus seems to me to resemble Hermarchos more than Metrodorus (Bernoulli l.c. p. 131 No. 3). A headless replica of the Hermarchos statuette is in the museum at Ostia (No. 67, Not. Scavi 1913 p. 298). L. Laurenzi: Ritratti greci p. 117 Nos. 66-67; 66 incorrectly described as Metrodorus. Schefold p. 120,2 and 210. Adriani, Annuario della Scuola Arch. di Atene XXIV-XXVI, 1946-48, p. 152.

418. (I. N. 606). *Zeno*. Bust. M.

H. 0.48. Greek marble. In the holes in the well-preserved herm are metal stays for the original securing of "arms" of wood. The nose and a little of the moustache modern. The ears slightly bruised. Good Roman copy, acquired in 1888 from the collection of Count Tyszkiewicz in Rome.

There are six known replicas of this portrait, three with the inscription: Zeno, and there can be no doubt that it represents the most famous man of that name, Zeno the Stoicist, son of Mnaseas, a Semite from Cyprus, who from 300 to 262 B. C. worked as a teacher of wisdom in Athens and founded the school of stoics. The original was doubtless the bronze statue in Athens mentioned in the antique literature. Judging from all the signs the portrait was executed from the living model and thus is almost contemporary with the fine portrait of Demosthenes (436 and 436 a). The round-shouldered, irritable Semite is splendidly characterized.

Billedtavler pl. XXX. A. B. 237-38. Bernoulli: Griech. Ikon. II p. 138 No. 4. Poulsen: Ikon. Misc. p. 19 fig. 4. On the portrait of Zeno see also G. Lippold: Griech. Porträtstatuen p. 75 and note 1. Arndt-Amelung 1405-06 and A. B. 235-36. A. Hekler: Bildnisse berühmter Griechen p. 36. L. Laurenzi (Ritratti greci p. 122 No. 105) interprets the type as Zeno the Epicurean. Schefold (p. 108,4 and 209) has the correct solution.

419. (I. N. 1284). *Antisthenes*. Herm. M.

H. of the preserved fragment 0.41, of the entire, restored bust 0.54. The head, the neck and part of the herm to the right of the middle of the square hole in the side are antique. The nose is antique but completely worked over; the same applies to hair and beard. Acquired in 1895 from Tusculum.

The name is verified by an inscribed herm in the Vatican (A. B. 441-2. Lippold: Vatik. Katalog III I, p. 38 No. 507. Hekler: Bildniskunst pl. 28). Nine replicas are known, though the others are more baroque in the Hellenistic spirit. Antisthenes was the founder of the Cynic school of philosophy

and in his youth had been a disciple of Socrates. He died about 370 B. C., about eighty years old. Stylistically the Glyptotek's bust must harmonize well with the sepulchral portraits of the middle of the 4th cent. B. C. and thus date back to an original of that time, but the fact that the bust is worked over makes a definite dating impossible.

Billedtavler pl. XXX. Bernoulli: Griech. Ikon. II p. 5 No. 8. Ibid. the other portraits of A. Cf. A. B. 443-44; Hekler: Bildniskunst pl. 30 a. Collections I 1931 p. 53 fig. 42 (Fr. Poulsen). Fr. Poulsen: Greek and Roman Portraits in English Country Houses p. 31. A. Hekler: Bildnisse berühmter Griechen p. 20. L. Laurenzi: Ritratti greci p. 123 No. 80. Scheffold pp. 86 and 206. L. Curtius, Röm. Mitt. 59, 1944 p. 31.

420. (I. N. 1795). *Portrait of Hippocrates (?)*. Head. M.

Height of head 0.26. Formerly much restored, but all now removed. The surface badly weathered. Acquired in 1900 via Munich.

The head represents an old man, completely bald, with a low receding forehead, a short moustache with its curls converging curiously below the nose. The mouth is evidently toothless, so that the lower lip is convex and has a separate patch of beard.

This old gentleman was a famous man, because there are four other replicas: Naples, Florence (Uffizi), the Vatican, and from the necropolis at Isola Sacra. The latter, a herm, was found together with an inscription that makes it probable that the portrait represents the very father of Greek medicine, Hippocrates. The type is closely related to Chrysippus (425 a) and may be said to be a step midway between the portrait of the latter and that of the philosopher Carneades (A. B. 505-06. Bernoulli: Griech. Ikon. II p. 182). Thus the original must belong to the close of the 3rd or the beginning of the 2nd cent. B. C. As Hippocrates lived about 250 years earlier, this must be one of the usual character portraits. The style suggests that the creator of the original was an Attic artist.

Billedtavler pl. XXX. On the type see A. B. 941-46. Hekler: Bildniskunst 115 a-b. Amelung: Vatik. Katalog I pl. 77 No. 598. Bernoulli: Griech. Ikon. II p. 182. The bust from Ostia was published by the excavator, G. Calza: La Necropoli del Porto di Roma p. 245 figs. 144-45. The first to suggest Hippocrates was Becatti in Rendiconti della Pontif. Accad. Romana di Archeologia 21, 1945-46, p. 133 seqq. Picard has since agreed and and essayed its further verification: Comptes Rendus 1947 p. 323 seqq.

421. (I. N. 1841). *Head of Aischylus*. M.

H. 0.41. Shaped for insertion into a statue. The nose is damaged. The eyes hollow for inlaying; in the hair a depression to take the taenia (a hair fillet worn by poets), which was of metal. The head is a copy from the Antonine period and its provenance is the neighbourhood of Naples. Acquired in 1901.

This handsome poet with the curly hair and beard is reproduced in a number of replicas, the best of them at Naples; and as the head was coupled with that of Sophocles in a double herm in the grounds of the Palazzo Colonna, it can hardly be anyone else than Aischylus, the oldest of the great tragic poets of Athens. In style the head is related to the Lateran Sophocles and was copied from an original of about 330 B. C., a bronze statue in the Dionysus theatre in Athens, erected together with similar statues of Sophocles and Euripides at the suggestion of the orator Lycurgus (Plutarch: Vita X. orat. p. 841 seq. Paus. I 21,3).

Billedtavler pl. XXX. Collections I 1931 p. 64 seqq., fig. 49. On the type see A. B. 401-8. Lippold: Griech. Porträtstatuen p. 65. Amelung, Memorie della Pontificia Accademia I 1924 p. 123 seq., figs. 5-6 (the double herm). Blümel: Katalog Berlin V p. 5, K. 200. A. Hekler: Bildnisse berühmter Griechen p. 26 seq. and fig. 17. L. Laurenzi: Ritratti greci p. 99 No. 31. Scheffold pp. 88,4 and 207. V. H. Poulsen, Acta Arch. XIII 1942 p. 155 and XIV 1943 p. 75.

422. (I. N. 1967). *The orator Hypereides*. Head. Parian marble.

H. from tip of beard to top of forehead 0.28. Modern: the neck and the nose-tip. The outer part of both ears originally pieced on. Vertex and back missing; the finish at the back shows that the head once belonged to a double herm. Roman copy of a Greek original. Acquired in 1903 through the dealer Hartwig in Rome.

This is a face full of character and wisdom, but by no means a pleasant one, and the many replicas show that it was a well-known Greek; judging by the style the original portrait was carved in the latter half of the 4th century B. C. As the head of a double herm at Compiègne is associated with a female head in Praxitelean style, it is probably the orator Hypereides and the hetaera Phryne, whom he had defended in a famous forensic speech and whose portrait was twice modelled by Praxiteles, who in this double herm were united for the embellishment of a Roman library. This has since been verified by the discovery in Naples of the type of statue belonging to the head; it represents an orator with a manuscript roll in his left hand. Zeuxiades, a pupil of

Silanion, had created the original, and stylistic studies have disclosed the close relationship of the head with works by Silanion, the maker of the portrait of Plato (see 415 b).

Hypereides, who died in 322 B. C. about seventy years old, was an eloquent and witty orator and an elegant man about town, of whose escapades many stories were in circulation. Our portrait depicts him as a well-groomed, elderly gentleman with keen eyes and a sarcastic mouth. Statues of him were put up from 307 B. C.

Billedtavler pl. XXX. Lippold: Griech. Porträtstatuen p. 56 note 2. Fr. Poulsen, Mon. Piot XXI 1913 p. 3 seqq. and pl. III. Fr. Poulsen: Ikon. Misc. p. 4 seqq. Cf. Studniczka, Arch. Jahrb. 38-39, 1923-24 p. 88 and Pfuhl: Anfänge der griech. Bildniskunst p. 29 note 59. Ed. Schmidt, Arch. Jahrb. 47, 1932 p. 296 seqq. Greifenhagen, Arch. Anz. 48, 1933, p. 435. Crome, Arch. Anz. 50, 1935, p. 1 seqq. adds to the series a replica in the Museo Archeologico, Florence, and names and dates the head differently. In this he is opposed by Ed. Schmidt, Arch. Anz. 50, 1935 p. 377 seqq. A. Hekler: Bildnisse berühmter Griechen p. 23. L. Laurenzi: Ritratti greci p. 112 No. 58 (agrees with Crome's dating and appellation as Aristippus). Schefold approves of the identification as Hypereides (pp. 108 and 208 seq.). Gullini, Archeologia Classica I, 1949, p. 133.

423. (I. N. 605). *Colossal head of a Greek. M.*

H. 0.51. For insertion into a statue. Nose, lips, ears and parts of the brows modern in plaster. The surface worked over; the hair alone has good antique sinter. The lower part of the neck modern. Acquired in 1890 from Martinetti, Rome.

The engraved pupils and the considerable use of drilling in the hair and beard show that the work is Late Roman, of the 2nd-3rd cent. A. D. In a poor state of preservation and much altered in style as this head is (see especially the arrangement of the brow curls, which are distinctly Roman), it has been difficult to identify and date. It is so little individual that it might be a god, Zeus or Asclepius; but the original would rather seem to be a heroic portrait in the spirit of the 5th cent. This is shown by a comparison with a head in London, A. B. 961-62 and through it with two portraits of the period round about 450-440, such as a head at Detroit, A. B. 1101-2 and one in Berlin, Blümel: Katalog Berlin IV p. 53 K. 116 and pl. 80.

Billedtavler pl. XXX. Essays at dating by Lippold in A. B. 969-70 and Fr. Poulsen, Collections I 1931, p. 69 and fig. 52.

424. (I. N. 1621). *Head of a philosopher or poet. M.*

H. 0.33. Originally connected to a piece of a herm; but while being cleaned it was discovered that the two parts do not belong together, and the herm and the modern nose were removed. Acquired in 1898 from the dealer Simonetti, Rome.

This is a copy after a Greek original of the latter half of the 4th century B. C.; there are nine other replicas. The more important are in Petworth House (M. Wyndham: The Antiquities of Lord Leconfield pl. 30), in the Capitoline Museum (A. B. 613-14) and in the Uffizi (A. B. 617-18). Accordingly, this is a famous man, and the poet Pindar and the philosopher Thales have both been suggested; no definite appellation has ever been arrived at.

Billedtavler pl. XXX. Arndt-Amelung 1191. Marg. Wyndham, o.c. Collections I 1931, p. 46 seq. and fig. 38. Brendel, Röm. Mitt. 51 1936 p. 46 seqq., pls. 6-7. The philosopher mosaic ibid. p. 3, the head of Thales pl. 4.1. A replica of the head at Wilanow, Poland, Arndt-Amelung 4264-65, another in private German ownership, A. B. 1194-95. Blümel: Katalog Berlin V. p. 6, K 201. Schefold (pp. 156 and 214) insits of Thales and dates the original, like the portrait of Periander, to the 1st cent. B. C.

425. (I. N. 576). *Greek poet. Head. M.*

H. 0.31. The nose new in plaster. The neck has been shattered and pieced with plaster. Acquired in 1893 from Rome.

This is a Roman copy of an original which must have belonged to the period round about 300 B. C., because in the modelling there is a relationship with the portraits of both Demosthenes and Theophrastus (see Bernoulli: Griech. Ikon. II pls. XII and XIII). The likeness is even closer to a head in Madrid of the time of Demosthenes (Arndt-Amelung 1653).

The taenia—bandeau—indicates a poet, indeed a dramatic poet, for this Dionysiac hair-band used to characterize the playwright who after a success dedicated it to the god (see Theophrastus: Characteres XXII; in the Leipzig edition p. 178 seq.). We are told that in the Dionysus theatre in Athens in 287-86 a statue was set up of the comedy-writer Pheidipides, who had just previously rendered Athens great political service after the battle of Ipsus in 301 B. C. (Dittenberger: Sylloge 374). This would agree with the period and style of the head but of course does not suffice for identification.

It is a brusque type, to which a passage in Aristophanes



The Knights 631) would apply: "He looked like mustard and wore a frown on his brow."

Billedtavler pl. XXXI. Arndt-Amelung 157-58. A. B. 915-16. Schefold p. 209 seq. L. Curtius, Röm. Mitt. 59, 1944 p. 19.

425 a. (I. N. 2575). *Head of the Stoic philosopher Chrysippus*. M.

H. 0.28. The nose, upper lip, brow margin, ears and part of the beard broken off. Found near Ponte Nomentano on a property on the Via Nomentana in Rome, together with fragments of other statues. Acquired in 1911 through Hartwig in Rome.

In spite of the destruction the originally good modelling of the head asserts itself, especially on the vertex, in the corners of the eyes and the lined cheeks. In all we know of fourteen replicas of this remarkable, old-man's head, which by means of ingenious combinations can be identified as representing the learned stoic Chrysippus, who died about 205 B. C. and for many years was the leader of the stoic school and its most fertile writer. The statue type belonging to the head is also known from replicas, two in number, one life-size in the Louvre and a statuette in the Museo Mussolini in Rome (D. Mustilli: *Il Museo M.* p. 61 and pl. 41, 166-67); it rendered the philosopher seated and gesticulating with the fingers of the right hand during his discourse; it was carved by the sculptor Eubulides.

Tillæg til Billedtavler pl. VII (wrongly named Aratos). Not. Scavi 1908 p. 243. D. Mustilli l. c. p. 62 No. 12. On the portrait of Chrysippus, Fr. Poulsen: *Ikon*, Misc. p. 7 seqq. and pls. 4-5. The portrait herm from Steensgaard is now in the Department of Antiquities of the National Museum, Copenhagen. Gisela Richter, *Amer. Journ. Arch.* XXIX 1925 p. 152 seqq. and same: *Sculpture and Sculptors of the Greeks* p. 65 and fig. 232. Pfuhl, *Arch. Jahrb.* 45, 1930 p. 53 seq. Arndt-Amelung 4121-22 and Arndt-Bruckmann 931-40. A. Hekler: *Bildnisse berühmter Griechen* p. 37 seq. L. Laurenzi: *Ritratti greci* p. 121 No. 76. Schefold pp. 124, 3, 126 and 211.

425 b. (I. N. 2633). *Head of a Greek philosopher*. M.

H. 0.28. Only the front of the head preserved. The nose broken off, the surface much worn, especially of the beard. Acquired in 1913 from Rome.

The type recalls Chrysippus (No. 425 a) with which portrait it may be contemporary, but is very individual, with a broader forehead, calmer brows and more fleshy cheeks. As usual in Greek portraiture the quiet, profound, introvert look of the thinker is masterly characterized by the modelling of

the shadowing margins of the eyebrows and the surfaces bordering upon the eyelids.

Tillæg til Billedtavler pl. VII. Hekler: *Sammlung antiker Skulpturen* in Budapest p. 176 No. 174. Michalowski: *Portraits hellénistiques et romains de Délos* p. 27 note 2. B. Schweitzer: *Die Bildniskunst der römischen Republik* p. 68.

426. (I. N. 613). *Small double herm of Epicurus and Metrodorus*. M.

H. 0.25. Both heads much weathered, especially that of Metrodorus, on which the forehead, nose and beard surface are destroyed. On the head of Epicurus the nose is modern in plaster, the middle of the chin-hair broken off. Acquired in 1893 from Rome.

Behind the destruction we recognize Epicurus especially from the fall of the frontal hair, the morbid eyes, the build of the cheeks, the lines of the moustache and—distinct in spite of the damage—the division of the chin-hair.

Metrodorus is more problematic, but still probable (see Nos. 416 and 416 a).

Billedtavler pl. XXXI. I. F. Crome: *Das Bildnis Vergils* p. 7 note 6. Arndt-Amelung 4630-32 (Fr. Poulsen).

427. (I. N. 610). *Bust of a priest*. M.

H. 0.52. The head alone 0.32. The wreath and the hair, the eyebrows, upper eyelids, the nose and adjoining parts of cheeks and lips severely damaged. Below the bust is furnished with a pin, no doubt for insertion into a disk-shaped foot as in the case of No. 468. Acquired through Consul Løytved at Beirut and originating from Lampsacus, a town on the Hellespont, coast of Asia Minor.

As a result of the severe injuries the bust as a portrait work is worthless. The marked stylization, especially of the curls of the frontal hair, is reminiscent of 4th B. C. portraits; but the curious wreath, consisting of a double, thin fillet entwined with leaves and above the middle of the forehead originally furnished with a medallion or a miniature bust, is typical of certain priest portraits of the 2nd and 3rd cent. A. D.; accordingly, in all probability this portrait belongs to that time, more exactly the reign of Hadrian. Classicistic stylization is no unknown phenomenon in the 2nd cent. A. D.

A bronze statue from Adana, possibly representing Hadrian as a priest, is like our bust in pose and drapery arrangement and confirms the dating (*Arch. Anz.* 49, 1934 p. 411 seqq. Ogan: *Guide des Bronzes du Mus. d'Istanbul* 1937, pls. I and XX. Devambez: *Grands Bronzes du Musée de Stamboul* p. 103

seqq. pl. 31 seqq.). Ed. Schmidt (Arch. Anz. 50, 1935, p. 383) points out that the type of statue belonging to it agrees with the statue of Hypereides (see No. 422).

Billedtavler pl. XXXI. A. B. 503-04. Regarding stephanophores see the article by G. Oikonomos in *Ἡμερολόγιον τῆς Μεγάλης Ἑλλάδος*. 1925. p. 376.

427 a. (I. N. 2627). *A Greek. Bust. M.*

H. from tip of beard to vertex 0.35. After the middle of the 18th cent. this bust was at the Holstein manor of Emckendorf at Bokelholm. Acquired in 1913; apparently a falsification.

Tillæg til Billedtavler pl. VII. Collections I 1932 p. 86 figs. 66-67. Scheffold p. 215, note to p. 160,2.

427 b. (I. N. 2757). *Head of priest. M.*

H. 0.16. Well preserved. The drilling indicates the 2nd cent. A. D.

This small head, acquired from Egypt in 1925, is characterized by the wreath in the hair and the full beard as a priest; most of all it resembles a badly damaged priest head found at Corinth (Corinth IX; Franklin P. Johnson: *Sculpture* p. 148 No. 321). The archaistic stylization of hair and beard is fairly common in the 2nd cent. A. D.

2. Tillæg til Billedtavler pl. VIII. Arndt-Amelung 4804-05 (Fr. Poulsen).

428. *Bearded man's head. M.*

This small marble head was purchased from the Greek dealer Russopullos in Athens for 300 frs., but is an evident falsification.

Billedtavler pl. XXXI.

429. (I. N. 577). *Menander. Head. M.*

H. 0.33; of the head alone 0.24. The nose missing (formerly restored), the ears damaged. Has belonged to a statue, for both at the back and on the right side is the edge of the drapery, and the brisk movement is not very suitable for a herm. The head was acquired in 1889 from the dealer Martinetti, Rome.

In this very pathetic head, of which the inclination of the neck reveals influence from portraits of Alexander the Great, Studniczka recognized the poet Menander (Gr. Menandros). The proof is a signed bust in a shield relief at Marbury Hall (England), and the replicas are numerous, 42 according to the last count; the best of them have been found on Greek soil—good evidence that the person is a Greek poet. Most of these replicas, including the Glyptotek's, portray the poet as

old and sickly; a bust at Boston alone presents a more youthful exterior and has a bearing almost Byronic to see (Hekler: *Bildniskunst* 106-107). An attempt to date this portrait down into the Empire period (Lippold: *Griech. Porträtstatuen* p. 89 seq.) is abortive; a Roman portrait at Geneva (Arndt-Amelung 1901-02), one in which the shape of the eyes may recall the Menander portrait, displays quite a different treatment of forms and hair.

Menander died in 291 B. C., only 51 years old, but left behind him a tremendous production of 108 comedies, all of which are now lost except for a few fragments. Papyrus finds in Egypt have restored to us large parts of some of the plays, however, and they show what a great author he was (see Wilamowitz's edition of Menander: *Das Schiedsgericht*. Berlin 1925). In the Dionysus theatre the grateful Athenians erected a statue of him, executed by Cephisodotus and Timarchus, sons of Praxiteles, but only the socle remains. The copies no doubt may be traced back to that statue.

Billedtavler pl. XXXI. Bernoulli: *Griech. Ikon.* II p. 113 No. 17. Studniczka: *Das Bildnis Menanders* (reprint from *Neue Jahrb.* 21) p. 17 seq., frontispiece and pl. 10,3. On Menander's portrait Fr. Poulsen: *Ikon. Misc.* p. 25 seqq.; Studniczka, *Arch. Jahrb.* 38-39, 1923-24 p. 58. Arndt-Amelung 1842-43, 3113-14 (Marbury Hall) and 3204-05. Tina Campanile in *Bull. Com. LVI* 1928 p. 187 seqq. and pls. I-II. A bust from Iconium, *Journ. Rom. Stud.* XIV 1924 pl. VII and p. 46,33 is important because of its close association with the Clipeus bust in Marbury Hall. A mural painting with signature in Pompeii, on the other hand, tells us nothing at all. Maiuri, *Boll. d'Arte Ser. III* 1931. A later essay at determining this portrait as that of Vergil, J. F. Crome: *Das Bildnis Vergils*, Mantova 1935 (Glyptotek's Menander l. c. p. 18) was refuted by Fr. Poulsen in "*Gnomon*" 12, 1936, 90 seqq., by Sieveking in *Philol. Wochenschr.* 1936 p. 338 seqq. and by A. Körte in "*Hermes*" 71, 1936 p. 221 seqq. Nevertheless the attempt was repeated by Rhys Carpenter, *Mem. of the Amer. Acad. Rome XVIII* 1941 p. 96 seqq. and was again rejected by Fr. Poulsen, *Collections III* 1942 p. 93 seqq. Latest survey by L. Laurenzi in *La Critica d'Arte XIX-XX* 1939 p. 28 seqq. See also A. Hekler: *Bildnisse berühmter Griechen* p. 33 seqq., David Robinson, *Proceedings of the American Philosophical Society* 83, 1940, p. 465 seqq., where the Glyptotek's head is mentioned p. 469, L. Laurenzi: *Ritratti, greci* p. 139 seq. Lippold in A. B. 1217-21, insists on calling it Vergil, whereas Scheffold (pp. 114 and 209) again justifies the appellation of Menander. This is rejected by Curtius, *Röm. Mitt.* 59, 1944 p. 21, but approved by B. Schweitzer (*Die Bildniskunst der röm. Republik* p. 97; our head *ibid.* fig. 134 and 136). Herbig puts it in the time of Augustus (*Röm. Mitt.* 59, 1944 p. 77 seqq.). Buschör: *Das hellenistische Bildnis* p. 12. R. Carpenter, *Hesperia XX*, 1951, p. 34 seqq.

- 429 a. (I. N. 2814). *Famous Greek of about 300 B.C.* Head. Pentelic marble.

H. 0.26; of the head alone 0.24. The nose and edges of the ears broken off, the lips and chin, brow margins and some curls bruised. This head, broken from a statue, was acquired in 1931 from Rome.

Splendid portrait of an old man with a peculiar form of skull, deep-set eyes, furrowed cheeks and prominent cheekbones. The modelling of the curls (the hair) suggests a bronze original, contemporaneous with the portrait of Demosthenes (see No. 436 and 436 a). This must have been a well-known Greek, because there is a replica of the head in the Uffizi at Florence (R. West: *Röm. Porträtplastik* I pl. 20 fig. 77. Cf. the text to Arndt-Amelung 4051 a), much polished and patched, with the nose, chin, part of the lower lip and both ears restored (pointed out by Dr. Ottfried Deubner). A head in the store-rooms of the Vatican is more doubtful as a replica. There is no reason to give a late-Hellenistic date for the original.

2. Tillæg til Billedtavler pl. VIII. Fr. Poulsen, *Arch. Jahrb.* 47, 1932 p. 77 seqq., figs. 1-2 and pl. I. J. F. Crome: *Das Bildnis Menanders* p. 45 note 167. Fr. Poulsen, *Gnomon* 1936 p. 92 seq. Kaschnitz-Weinberg No. 573 (pl. XC). L. Laurenzi, *La Critica d'Arte* XIX-XX 1939 p. 38 note 52. Bianchi Bandinelli: *Storicità dell'Arte Classica* p. 129. B. Schweitzer: *Die Bildniskunst der röm. Republik* p. 68-71 and figs. 70 and 76. Buschor: *Die hellenistische Bildnis* p. 13, passim. *Gnomon* XXII, 1950, p. 327.

430. (I. N. 1563). *Sitting poet.* Statue. M.

H. with plinth 1.68. The vertex (cast from a replica in London), most of the ears, the nose, part of the forehead, some of the beard and of the neck, the right forearm from elbow to wrist, the fingers of the left hand, all restored. Parts of the drapery and feet mended. The thick left hand is worked over on the upper side, whereas the underside is untouched. Two fingers of the right hand are damaged.

The statue was found together with No. 409 and was acquired in 1897 after nine years of negotiation, not direct from the Villa Borghese, where it stood for many years, but through a dealer. The reproduction in Billedtavler includes the old restoration. The present is the more correct, with the head raised more.

An old poet, seated, is singing and playing the lyre (with the plectron originally in the right hand, the lyre in the left) in a fine armchair, his legs crossed and covered under a thick cloak. With its skin folds the body is marked by age, but the song imbues the old man with strength and passion.

"Grey is the singer, yet his song resounds" says Euripides (Heracles 678). Michelangelo would have delighted in this figure.

It is an excellent Roman copy of an original of the latter half of the 4th cent. B. C., and there are several replicas of the head, the type of which recalls Silenus with the infant Dionysus (Franklin P. Johnson: *Lysippos* pp. 184 seqq. and 254). Evidently the original has its place in Lysippus' circle or in the subsequent generation of artists. It is a character-portrait of one of the ancient bards, but we cannot name him definitely. One is inclined to think of him as Pindar, singing and playing at the court of King Hieron (Pindar, *Olympia* 1). In ancient times there was a statue of Pindar in Athens. On Pindar portraits see under No. 424.

Our statue is the only remaining reproduction of the entire figure of the poet, whereas there are quite a number of replicas of the head, as already stated.

Stylistically related to this figure is the statue of Socrates No. 415 c, which has also been supposed to be a replica of the Lysippic Socrates spoken of in the literature.

Billedtavler pl. XXXI. Braun: *Ruinen und Museen Roms* p. 543. Friedrichs-Wolters 1306. Reinach: *Rép. Stat.* II 2, 568,3. *Bull. com.* XII 1874 p. 33 seqq., pl. 2. Pauly-Wissowa XIV col. 61. Fr. Winter: *Ueber die griech. Porträtkunst* p. 14. Br. Br. 477. Bernoulli: *Griech. Ikon.* I p. 79. Lippold: *Griech. Porträtstatuen* p. 68 seqq. and fig. 13 and same: *Antike Skulpturen der Glyptothek Ny Carlsberg* p. 28, fig. 32. Hekler: *Bildniskunst* pl. 109 a. Fr. Poulsen: *Ikon. Misc.* p. 51 seq. A. W. Lawrence: *Classical Sculpture* p. 288 pl. 103 b. *Collections I* 1931 p. 35 and fig. 30 and p. 44 seqq. and II 1938 p. 179 fig. 9 (Fr. Poulsen). Walter Müller: *Die griechische Kunst* p. 385. Gisela Richter: *Ancient Furniture* p. 12 fig. 22. Schefold (pp. 138 and 212 seq.) dates the statue to Late-Hellenistic time and describes it as classicistic. It is much too bold and vigorous for that. The modelling with the curious "bumps" on the face if anything recalls the portrait of Epicurus (No. 416) and points in the direction of early Hellenistic style. Buschor: *Das hellenistische Bildnis* p. 28. Gullini, *Archeologia Classica* I, 1949, p. 146.

431. (I. N. 1596). *Upper part of a statue.* M.

An obvious forgery, modern carving with artificial patina. Bought in 1897 from Hartwig in Rome, who stated it had come from Athens.

Billedtavler pl. XXXI.

432. (I. N. 611). *Double herm of "Seneca" and an unknown.* M.

Max. H. of "Seneca" 0.18, of the unknown 0.15. Both heads formerly were furnished with modern marble vertices and much patched in



plaster, and in that condition are shown in Billedtavler. At that time the connection between the two was uncertain. After the removal of the modern additions it is no longer doubtful that the two heads originally were joined together in a double herm, for both the adjoining parts and the cut of the vertices match. The marble work indicates the period approaching 100 A. D. Acquired from the dealer Martinetti in Rome in 1892.

The bearded old head, formerly called Seneca, must represent a Greek poet, because a replica in the Terme Museum in Rome is adorned with an ivy wreath (Hekler: *Bildnis-kunst* 118). And a very popular poet it must have been, because thirty-odd replicas are known. His name is still uncertain, but the style is Hellenistic, and one's thoughts turn naturally to one of the great writers of the day, for example Callimachus, whom Ovid (*Amores* I 15, 12) in an enumeration of the poets of the past places right after Homer and Hesiod and just in front of Menander, Sophocles and Aratos. Indeed, a replica of the head was found at Alexandria (Expedition E. Sieglin II 1 B pl. XII (in Dresden)). But as a specimen of this portrait has been found in the Odeion of Carthage (Arch. Jahrb. XVIII 1903 p. 92 fig. 2. Musée Alaoui II pl. XXXIX 2 and p. 48 No. 958, with bibliography), and another is united with Menander in a double herm (Hekler o. c. 105), it is equally natural to think of a dramatist; here the other great comedy writer of the 3rd cent. B. C., Philemon, is the more probable, so much the more as he died in 263 B.C., 98 years old. Our head actually represents a very old man. From Plautus' *Trinummus*, which is an adaptation of a play by Philemon, it looks as if this writer was a rather dry moralist and definitely a woman hater (see especially Verses 43-64). Schefold (pp. 134 and 212) identifies our head as a character portrait of antiquity's greatest comedy writer Aristophanes.

Crome, who sees a portrait of Vergil in the Menander head, considers "Seneca" to be a portrait of Hesiodus. (See under No. 429 the refutation of the Vergil hypothesis). Lippold (A. B. 1211-19) calls this old man's head Lucretius, the Roman poet, but this is not compatible with the style of the head, which indicates the middle of the 2nd cent. B. C.

The unknown with whom he is associated is an elderly gentleman with tired eyes and a long face. The scraps of

hair remaining at the ears and the modelling suggest the Flavian period, or contemporaneity with the portraits of Nerva (No. 668); but there are signs, for example the modelling of the eyes, which might indicate a copy of a Greek original contemporary with, for instance, Menander (No. 429); again, the total impression might recall the portrait of an unknown Greek in the Villa Albani (A. B. 391-92), where the appellation of Greek or Roman is also difficult to decide.

Billedtavler pl. XXXI. Bernoulli: *Griech. Ikon.* II p. 165 No. 30. On the Seneca type Fr. Poulsen: *Ikon. Misc.* pp. 40-46. Eug. Strong: *Catalogue of the Collection of Lord Melchett* No. 24 (pl. XXXII). Maiuri, *Not. Scavi* 1933 p. 336 seqq. and pl. VIII. J. F. Crome: *Das Bildnis Vergils* p. 59 with note 214 and p. 61. Arch. Anz. 51, 1936 p. 451 seqq. and figs 8-9. L. Laurenzi, *La Critica d'Arte* XIX-XX 1939 p. 36. Idem: *Ritratti greci* p. 139. Hansjörg Bloesch: *Antike Kunst in der Schweiz* pls. 61-63 and p. 193 seqq. The head in the double herm is mentioned by Studniczka in the text of A. B. 1001 p. 5. B. Strandman, *Konsthistorisk Tidskrift* XIX, 1950, p. 62 seq.

433. (I. N. 1945). *Greek of the 2nd. Cent. A. D. Herm. M.*

Height of head 0.31. The entire herm and the back of the head, as well as the right ear and a small part of the moustache modern in plaster. The nose slightly bruised. Like the Apollo head No. 69 it came from the Barbaran Capra collection at Vicenza and was acquired in 1902 via Munich.

The drilled pupils and the drilling in the silky hair indicate the 2nd cent. A. D., and evidently it is no character portrait of a famous man of the past, but a rather naturalistic picture of a broken-nosed, chubby-faced Greek of the Antonine period. The forehead and the eyes alone bear witness of temperament and of Greek modelling. There may be a faint resemblance to a much reworked man's head in Stockholm (Brising: *Antik konst i Nationalmuseum* pl. 44).

Billedtavler pl. XXXI.

434. (I. N. 1451). *Portrait of a Greek. Head. M.*

H. 0.34. The nose is missing (formerly restored in plaster). The vertex flat, the head much worn and weathered. The drilling reveals that the head was carved in the time of Hadrian. Acquired in 1896 from Pollak in Rome and credited with being a portrait of Euripides.

This is a picture of an old man with long hair completely concealing his ears, and a long beard. The original represented a famous Greek, as replicas in Berlin and Munich

show (A. B. 361-62 (= Hekler: Bildniskunst pl. 12 b) and 363-64). For his identity both Xenophon and Aristippus have been suggested, but without any real reason. The only thing certain is the period, about 330 B. C., contemporary with the most common Euripides portrait (see under Nos. 414 a and c). Our specimen is the most inferior of the extant copies.

Billedtavler pl. XXXI. Text of A. B. 363-64. Fr. Poulsen, Collections I 1931 p. 75 seqq. Arndt-Amelung 4633-34 (Fr. Poulsen). On the type Bernoulli: Griech. Ikon. II p. 8. Winter in Festschrift für Gomperz p. 436 seqq. Blümel: Katalog Berlin V p. 1, K 191. R. Hinks, Journ. Hell. Stud. 58, 1938 p. 273 seq. V. H. Poulsen, Acta Arch. XIII 1942 p. 155.

435. (I. N. 1417). *Portrait head of a famous Greek. M.*

H. from chin to vertex 0.29. The nose, left ear and the entire herm modern. Acquired in 1895 in Rome.

This head of a stout, pleasant-looking Greek is a Roman copy of a Greek original of the 4th cent. B. C.; there is another copy in the Capitoline Museum. Timotheus, the son of Conon, has been suggested for the identity, but the likeness between this and his picture on coins from Cyzicus, dated to shortly after 363 B. C., is not striking. As a matter of fact the head seems to be somewhat later, contemporary with the Aristoteles and Euripides portraits, i. e. 330—320 B. C.

Billedtavler pl. XXXII. A. B. 369-70. The Capitoline head l.c. 367-68. Hekler: Bildniskunst 90. Six, Röm. Mitt. XXVII 1912 p. 72 seqq. and pl. I. Lippold: Griech. Porträtstatuen p. 60 note 2. Collections I 1931 p. 23 seqq. figs. 19-20. Buschor: Das hellenistische Bildnis p. 22.

435 a. (I. N. 2263). *Portrait of a famous Greek. Head. M.*

H. 0.34. The nose and a little of the lower lip broken off. Reputed to have been found at Troas. This is borne out by the technique, which is typically Greek of the beginning of the Roman period. Acquired 1907 via Munich.

The person represented is familiar from several replicas, of which the head in the Vatican is the best (Amelung: Vatik. Katalog I pl. 62 No. 441, text p. 598. A. B. 467-68). Stylistically the head belongs to the first half of the 4th cent. B. C. and in point of style is related both to the portrait of Maussolus (Bernoulli: Griech. Ikon. II pl. VII) and to our Heracles Nos. 250-51 as well as a Hermes head in the Barracco collection, though it seems to be somewhat later

than these latter. It has been called both Alcibiades and Philip of Macedonia, but at the moment it cannot be named definitely. Similar male heads often appear on contemporary Greek sepulchral reliefs (cf. e.g. Arndt-Amelung 677-78; notice especially the treatment of the hair).

Tillæg til Billedtavler pl. VII. A. B. 1103-4. V. H. Poulsen, Acta Arch. XV 1944 p. 70 seqq., where all the replicas are enumerated and new style-groups set up. There is a replica of the head on a statue in the Palazzo Barberini, Rome, Arndt-Amelung 2882-84. Buschor: Maussolos und Alexander p. 19.

436. (I. N. 1532). *Demosthenes. Head. M.*

H. 0.28. The top and back of the head modern in marble, the nose in marble and plaster. Otherwise well preserved, with a little calcareous sinter and a trace of red colour on the hair. Acquired in 1896 from Naples.

An excellent portrait of Demosthenes—from the finish evidently intended for a herm, not for a statue like No. 436 a. The face is dominated by the sensitive brows and the large, somewhat awkward, wry mouth which suggests the impediment in his speech with which Demosthenes was born and which he mastered by sheer will-power (Cicero: De divinatione II 96. Cf. a Roman with an "impediment" in the Vatican, Amelung: Vatik. Katalog II pl. 70 No. 351; p. 537).

About forty portraits of Demosthenes are known, two marble statues, a bronze statuette and the remainder heads (see No. 436 a).

In Copenhagen there is a much damaged Demosthenes head in the Thorvaldsen Museum (L. Müller: Thorvaldsens Museum, Oldsager, 1847, p. 130 No. 36. Mentioned Arndt-Amelung text series V p. 117). On the Demosthenes head at Oxford the nose is preserved (Journ. of Hell. Stud. XLVI 1926 p. 72 seqq.). An enlarged illustration of Demosthenes' head on the Dioscurides cameo is published in Pantheon XIX 1937 p. 145.

Billedtavler pl. XXXII. Bernoulli: Griech. Ikon. II p. 72 No. 29 and pl. XII. Furtwängler-Urlichs: Denkmäler griech. und röm. Skulptur<sup>3</sup> p. 198 fig. 71. Winnefeld: Hellenistische Silberreliefs, 68. Winckelmannsprogramm p. 16. Fr. Poulsen, Rev. Arch. 1917, VI p. 328 seqq. A. B. 1118-19. Fraser, Amer. Journ. Arch. 41, 1937 p. 212 seqq. Cf. L. Laurenzi: Ritratti greci p. 114 No. 61.

436 a. (I. N. 2782). *Demosthenes. Statue. M.*

H. without plinth 1.92. Height of head 0.28. Half of the nose, the toes of the left foot and two of the right restored in marble. The

hands, and forearms are modern in plaster from a casting. The statue was first in the Palazzo Columbrano at Naples, then from 1770 to 1929 at the country house Knole Park, Kent, England, whence it was purchased for the Glyptotek.

The most beautiful and best preserved of all statues of Demosthenes, far better in general conception and details than the famous Vatican statue (Br. Br. 429; A. B. 574). The material is Pentelic marble, and it is evidently a marble copy, carved in Athens itself, where the original bronze statue was set up in the market place in 280 B. C. Particularly fine are the pathos of the face and the detailed rendering of the almost ascetic forms of the torso and arms. In the large mantle are "Liegefalten" (on which see Studniczka: *Artemis und Iphigenie* p. 107 seqq.).

On our figure the hands were restored in marble with a scroll, but they were replaced by a cast of the hands clasped, from another specimen, a gesture depicting sorrow and in harmony with the pose of the figure. With this gesture, indeed, the figure is mentioned in the literature, and it is verified by an extant bronze statuette (A. B. 1115-16) and a pair of hands from a marble Demosthenes of the same size as ours, found in the garden of the Palazzo Barberini in Rome.

2. Tillæg til Billedtavler pl. VII. A. Michaëlis: *Ancient Marbles in Great Britain* p. 417 note 1. Reinach: *Rép. Stat.* II 2,569,9. Bernoulli: *Griech. Ikon.* II p. 71 No. 22 and p. 81 fig. 7. Hartwig, *Arch. Jahrb.* XVIII 1903 p. 26 fig. 1. Fr. Poulsen in A. B. 1111-14. Zschietzschmann: *Hellenistische und römische Kunst* (Verlag Athenaion, Potsdam) p. 33 seq., fig. 23. A. Hekler: *Bildnisse berühmter Griechen* p. 32 seq. Schefold pp. 106 and 208. A good synopsis of Demosthenes as an orator and politician is given by Werner Jaeger: *Demosthenes, The Origin and Growth of his Policy*. Cambridge Univ. Press 1938. See especially pp. 195-97.

437. (I. N. 1734). *Aischines the Orator*. Herm. M.

H. 0.44. The nose and the two foremost curls on the forehead missing. The left side of the herm partly shattered. In the right side of the herm is the hole for the iron clamp for securing the wooden arm on which wreaths could be hung. Remains of a similar hole in the left side. The surface has suffered badly from modern treatment (acid?). Acquired in 1899 via Munich.

A good Roman copy of a Greek original representing Aischines, Demosthenes' opponent. There is a marble copy

of the entire statue at Naples (A. B. 116-18; Br. Br. 428) and several replicas of the head alone, including two signed herms. Lippold (*Griech. Porträtstatuen* p. 95 seq.) considers that the original, of bronze, was first put up about 300 B. C., about 25 years after the orator's death, whereas Schefold (pp. 102 and 208) dates it to 314-313 B. C.

It is a clumsily built head with thin hair on the top, thick hair about the ears and back of the head. The forehead is wide and serene, the eyes small, the cheeks flabby, the chin short and without character. The expression is more inoffensive than one would expect from the speeches that have been preserved. According to his own testimony (*Speech I 49*), Aischines was already grey-haired at the age of 45.

Billedtavler pl. XXXII. A. B. 643-44. Bernoulli: *Griech. Ikon.* II p. 63 No. 6. The Aischines portrait in the Vatican A. B. 641-42; Bernoulli l. c. pl. IX; Hekler: *Bildniskunst* 55; Lippold in *Vatik. Katalog III I* p. 26 No. 502 and pl. 22. A. Hekler: *Bildnisse berühmter Griechen* p. 27. Boehringer: *Homer* pl. 44. V. H. Poulsen, *Acta Arch.* XIII 1942 p. 157, dates the type to the beginning of the 3rd cent. B. C. The statue is mentioned by Kleiner: *Tana-grafiguren* p. 99, 103, 106, 145. In the British Museum R. P. Hinks: *Greek and Roman Portrait Sculpture* fig. 5. In the Capitoline Museum A. B. 119-20. Herm in the Louvre, A. B. 645-46. Falsified A. portrait Arndt-Amelung 2353-54. Doubtful as Aischines a miniature in clay, Winnefeld, 63. Berl. Winckelmannsprog. pp. 18 and 23, fig. 3.

438. (I. N. 2001). *Attic strategus*. Head. M.

H. from chin to top of helmet 0.45. The herm part, most of the helmet and parts of the forehead modern. The nose tip and hair at the left ear broken off. The surface much weathered. Acquired in 1905, this head came from Pastoret's collection in Paris. Pastoret was chancellor to King Charles X of France.

As the drilling shows, this is a late-Roman copy of an original dating to the last quarter of the 5th cent. The Corinthian helmet characterizes its wearer as an Attic strategus. In Athens the strategi originally were military persons, but in the course of the 5th cent. they became important municipal officials. When their period of office terminated they were allowed to put up statues to themselves, and copies of them were often made in the Roman period to commemorate famous Athenian statesmen. The Pastoret head is an ideal portrait of a strategus, and there are both earlier and later specimens (see No. 440).



Closely related to our head, perhaps copy-variants of it, are a head on a herm in the Vatican (Lippold; Vatik. Katalog III, I, p. 70 seq. and pl. 17 No. 518) and the head of a strategus in the Museo Mussolini (A. B. 763-64). A much damaged head with an Attic helmet in the museum of Heidelberg University has points of resemblance to our head. Cf. also Musée de Charchel, Supplement pl. 12,1.

Billedtavler pl. XXXII. Conze, Arch. Zeit, 1868 pl. 1 and p. 1. Friedrichs-Wolters 484. A. B. 275-276. Bernoulli: Griech. Ikon. I p. 99 seq. Mariani, Bull. Com. XXX 1902 p. 7 seq. R. Kekule: Strategenköpfe (Abh. Berl. Akad. 1910) p. 15, G, p. 32 and pls. I-II. Collections I 1931 p. 18 seqq., fig. 14. D. Mustilli: Il Museo Mussolini p. 114,3 No. 1. L. Laurenzi: Ritratti greci p. 91. Bandinelli: Storicità dell' Arte Classica p. 87.

439. (I. N. 1559). *Warrior or Hero*. Head. M.

H. 028. The nose broken off. The surface spoiled. The neck modern. Acquired in 1897 through Pollak from the Rome dealer Benvenuti.

This small head of a warrior is wearing an Attic helmet and cannot be that of a strategus. It is so closely related to the head No. 275 a as to be classified as an inferior copy-variant, so that it is the head of a hero.

Billedtavler pl. XXXII. Arndt-Amelung 1195 right.

440. (I. N. 1658). *Attic strategus*. Head. M.

H. 031. The nose and parts of the helmet in front modern in plaster. In the top of the helmet a hole for the plume. On the cheek pieces are ram heads. Seems to have belonged to a statue. Acquired in 1898 from Rome.

A Roman copy of the 2nd cent. A. D. of an Attic original of the 4th cent. B. C. The fine Corinthian helmet characterizes the wearer as a strategus, but he is more plebeian in type than the strategus No. 438 and is thus a remarkable proof of the increasing democratization of Athens as from the close of the 5th cent. B. C., for even the highest officials of the State, often regardless of their qualifications, were chosen from among craftsmen or other homely people. Yet, as the portrait was copied in the Roman era, it must represent a famous Athenian, a man of the same type and importance as Cleon, well known to us through both Aristophanes and Thucydides.

Billedtavler pl. XXXII. A. B. 285-86. Kekule: Strategenköpfe p. 28 S. Collections I 1931 p. 22 and fig. 15.

441. (I. N. 574). *Alexander the Great*. Head. M.

H. 033. The nose restored. The hair above the forehead and behind the ears damaged, the surface, especially at the mouth, polished. On the right side a peg hole, from which the head was secured to the statue. The roughly finished vertex and the shape of the back of the neck suggest that a helmet was originally put on separately.

This head was acquired in 1890 from Hoffmann, Paris, and is reputed to have been found at Alexandria, whose founder and hero Alexander was. Indeed, the drilling recalls the Alexandrian head of Poseidon No. 470 a. The forehead is strongly built, the mouth is open pathetically, and the convex eyes recall the description by a Greek physiognomist of Alexander's large, flickering eyes which threatened to leap out of his head (Adamantios: Physiogn. I cap. 14, ed. Förster I p. 328).

It is an ideal portrait, more masculine, despite the inclination of the neck, than most idealized images of Alexander (cf. Br. Br. 105; A. B. 183-85, 477-78, 921 seqq.; Journ. Hell. Stud. XXI 1901 pls. IX-X; Arch. Jahrb. XIV 1899 pl. 1 and p. 1 seqq. and many others). Those nearest to it are a somewhat smaller head in the Guthmann collection (A. B. 921) and a head from Olympia (A. B. 1203-04). A certain resemblance to the head of the Belvedere Apollo may perhaps permit of the assumption that Leochares was the creator of the original work; we know that he portrayed the great ruler for Philippeion in Olympia. Pausanias V 20,10.

Billedtavler pl. XXXII. A. B. 471-72. Bernoulli: Die erhaltenen Darstellungen Alexanders des Grossen p. 79 seq. and figs. 21-22. Schreiber: Studien über das Bildnis Alex. des Gr. p. 96. Waldhauer: Ueber einige Porträts Alexanders des Grossen p. 88 sep. H. P. l'Orange: Apotheosis in Ancient Portraiture p. 13 fig 1. Buschor: Das hellenistische Bildnis p. 9.

442. (I. N. 575). *So-called Alexander the Great*. Head. M.

H. 021. The nose, point of helmet brim and parts of crest new in plaster. At the top a hole and a bronze peg for the plume. Traces of colour in the pupils. The developed drilling technique in the silky hair suggests the 2nd cent. A. D.

This small head was acquired in 1893 from Rome and was part of a statue, turned slightly towards the left shoulder. The mouth is open. It is no Alexander, possibly no portrait at all, but rather a Roman warrior head or a Mars.

Billedtavler pl. XXXII. Bernoulli: Darstell. Alexanders des Gr. p. 97. N. C. G. 78.

443. (I. N. 1859). *Alexander the Great*. Head. M.

H. 0.36; from chin to vertex 0.22. Tips of curls, the right brow, small parts of the nose and upper lip chipped. The right part of the top of the head with the hair and a little of the forehead broken off but belong to the head. The surface covered with plant remains. Acquired in 1902 from Rome.

Shaped for insertion into a statue, the head is turned towards the right shoulder; the mouth is open pathetically, the expression is youthful and little individual. These "Apolline" pictures of Alexander are rather common. Formally our head has its nearest relation in a head in Berlin, A. B. 190. See also the handsome head from Cos, Arch. Jahrb. 40, 1925, p. 167 seqq. and pls. 6-8.

Billedtavler pl. XXXII. Arndt-Amelung 4635-36 (Fr. Poulsen). Gebauer, Athen. Mitt. 63-64, 1938-39 p. 75 seq. and p. 103, K 73. The comparison with the portrait of Alexander at Chatsworth is mistaken; actually, the same may be said of the whole paper.

444. (I. N. 1736). *Alexander the Great (?)*. Statuette. Bronze.

H. 0.31. The feet modern. Bad cracks on neck and body. Most of the chlamys resting on the left shoulder broken off. The right forearm with the votive bowl has been broken off but seems to be antique. Acquired in 1899 via Munich.

A cursory and provincial work. As a portrait the bronze is worthless, but the brushed-up frontal hair makes the appellation probable; and as the offertory bowl makes it likely that the prototype was a cult statue of the great ruler, this small figure has its significance just the same (cf. Livius XXIII 10-11 on the importance of a royal cult image). The position of the left hand does not indicate that he was leaning on a sceptre or a spear, as it would project straight out. It must have been a short object, presumably the thunderbolt. On a gem signed with the artist's name of Neisus, we see Alexander or a Diadoch with a thunderbolt

in the raised right hand (Furtwängler: Gemmen I pl. XXXII 11). In the Artemisium at Ephesus, Apelles had painted Alexander with the lightning (thunderbolt), boldly foreshortened, and was rewarded with 20 talents (about £ 5000. Pliny: Nat. hist. 35,92). Like an Alexander statue in Olympia, the prototype of our Alexander figure was evidently "made in the likeness of Zeus" (Paus. V 25,1).

Billedtavler pl. XXXII. Reinach: Rép. Stat. III 274,2 and IV 359,3. Schreiber: Studien über das Bildnis Alexanders des Grossen p. 285 fig. 35. Bernoulli: Die erhaltenen Darstellungen Alex. des Gr. p. 104.

445. (I. N. 571). *Alexander the Great*. Colossal head. M.

H. 0.65. Intact. The surface polished, the eyeballs and the hair rough to hold the paint. Rough-hewn at the back and evidently intended for piecing, the marble block not being large enough. Found at Tarsus in Asia Minor and acquired in 1890 through the dealer Hoffmann in Paris.

All the features of the Alexander portrait are assembled in this head: the upstanding hair over the forehead, the Zeus-like character of the shape of the brow, the pathetically open mouth and the inclination of the neck. In the hair above the forehead are two lumps, remnants of the ram horns which are an attribute of Alexander as the son of Ammon (cf. Hill: Historical Greek Coins pl. VIII 61), wherefore the Koran (Sure 18,82) still calls him "the horned one". The Diadochi also adopted the ram horns (cf. Lysimachus, Imhoof-Blumer pl. I 1 and the gem of a fat Diadoch, Babelon: Catal. du Cabinet des Medailles pl. LVIII 2), and Pyrrhus of Epirus wore them to adorn his helmet (Plutarch: Pyrrhus 11). The remnants in the hair might also be taken for traces of bull horns, the sign of Dionysus, which were employed still more frequently by Alexander's successors.

The technique of this over-sized head conforms to that of the Hadrian period, and stylistically it is very close to the heads of the Dioscuri from Monte Cavallo (Furtwängler: Meisterwerke pl. VII. Cf. the terracotta head Arndt-Amelung 596, right). It can scarcely represent any other than Alexander, of whom the Roman emperors right down to Caracalla continued to erect statues. Thus a cult image of the great conqueror may have been consecrated by Hadrian when on a journey up there in Cilicia.

Billedtavler pl. XXXIII. N. C. G. 142-43. l'Orange, Collections III 1942 p. 262 fig. 13.

446. (I. N. 1856). *Hellenistic ruler*. Head. M.

H. 0.35. The forehead, nose, mouth, chin, cheeks, helmet brim and ears broken off or damaged. Acquired via Munich in 1902 and said to have come from Velletri.

Regardless of the injuries, this head with its well preserved eyes and the modelling of the cheeks and lips possesses much charm and without doubt is a Greek original, judging from the greyish-blue marble from Asia Minor. It is a very youthful face, and the helmet, of which the cheek-pieces are decorated with rosettes, and the front edge formed in the shape of a lion's nose, suggests a ruler, because right from Alexander the Great to Mithradates the Great the lion helmet was a royal attribute, borrowed from Heracles (cf. A. B. 485-86. Arch. Jahrb. IX 1894 pl. 8).

Billedtavler pl. XXXIII (reproduced there with the afterwards removed restorations). Chaumeix in *Mélanges d'archéol. et d'histoire de Rome* XIX 1899 pl. I. Schreiber: *Studien über das Bildnis Alex. des Gr.* p. 282. Bernoulli: *Erhalt. Darstell. Alex. des Gr.* p. 97. Text of A. B. 499-500. A. B. 575-76.

447. (I. N. 1749). *Strategus or warrior*. Head. M.

Height with helmet 0.47; from chin to helmet brim 0.17. The nose-tip, lips, a little of the chin and cheeks, some curls on the right and the edge of both ears restored in plaster. The entire helmet modern in plaster. Made for a statue and acquired in 1900 via Munich, this head seems to be of Asia Minor marble and is turned towards the left shoulder.

The whisker recalls Ares Borghese in the Louvre, but the head is probably a portrait of a young warrior or of a Hellenistic strategus (cf. the Attic strategi Nos. 438 and 440). From Ptolemaic Egypt we know, at any rate through papyrus texts, that the strategus was an official with judicial authority under the governor of the district (B. G. M. I, 22). The title of strategus, by the way, was resumed in Renaissance Florence, and according to Vasari no less a person than Michelangelo was a strategus in his capacity as builder of fortifications.

The Glyptotek's head iconographically is of little value, and all efforts at a more exact identification are useless

(Schreiber: *Studien über das Bildnis Alexanders d. Gr.* p. 289 and note to p. 136. Wace, *Journ. Hell. Stud.* XXV 1905 p. 98).

Billedtavler pl. XXXIII. A. B. 578-80 (reproduced in the text without a helmet).

448. (I. N. 1818). *Greek ruler*. Head. M.

H. 0.27. The nose modern in plaster. A layer of about 3 mm has been ground off the entire face. The hair with its taenia also seems to have been worked over, and there is no connection between the modelling of the hair and the face. The patina is painted on.

This quite worthless head was acquired in 1901 from Rome. No doubt its nearest relation is the royal portrait which Brendel identified as Lysimachus (*Die Antike* IV 1928 p. 320 seqq. pls. 28-30 and 31). Cf. also A. B. 91-92 and the head, Kaschnitz-Weinberg No. 571 (pl. LXXXIX).

Billedtavler pl. XXXIII.

449. (I. N. 578). *Pyrrhus of Epirus (?)*. Head. M.

H. 0.33. The nose-tip, right eyebrow and surrounding area, middle of the upper lip, new in plaster, otherwise merely small touches. The surface somewhat weathered. The head was once on a statue and was acquired in Rome in 1893, but there are various reports of its provenance. The deep drilling in the hair indicates a Roman copy of the 2nd cent. A. D.

This is a genuine Hellenistic portrait of an ardent young man with side-whiskers; the upstanding frontal hair and neck inclined like Alexander, and a wreath of oak leaves in his hair induced Helbig to compare the head with one at Naples wearing an oak wreath around his helmet (A. B. 337-38. Hekler: *Bildniskunst* 71 a) and to identify both as portraits of King Pyrrhus of Epirus. The oak wreath was the national emblem of the Epirotes on account of the sacred oak in the Zeus temple at Dodona and is also to be seen on the coins of Pyrrhus. There were statues of Pyrrhus in Athens and Olympia (Paus. I 11,1 and VI 14,9), from which our head and that at Naples may have been copied. The character in the Glyptotek head answers well to the descriptions of Pyrrhus, who wanted to be like Alexander the Great "in appearance, rapidity and movement" and had something "terrible and menacing in his features" (Plutarch: Pyrrhus



3 and 8), for it is the true type of the Hellenistic condottiere. It is most closely related to a head found in Rome, now in the Terme Museum, of a Hellenistic prince (Not. Scavi 1940 p. 422 seq.).

Billedtavler pl. XXXIII: Helbig, *Mélanges d'arch. et d'hist. de Rome* XIII 1893 p. 377 seqq. and pl. I. A. B. 339-40. Elmer G. Suhr: *Sculptured Portraits of Greek Statesmen* (Baltimore 1931) p. 180 seq. Text of Arndt-Amelung 3940-41. Fr. Poulsen in *Die Antike* XIV 1938 p. 138 seq. L. Laurenzi: *Ritratti greci* p. 125 No. 83. L'Orange, *Collections* III 1942 p. 265 fig. 15. Krahmer: *Hellenistische Köpfe* p. 245. Buschor: *Das hellenistische Bildnis* p. 20 passim. Amoros, *Archivo Español de Arqueología* 79, 1950, p. 121 seqq.

450. (I. N. 1836). *Diadoch* (?). Head. M.

H. 0.37. The lips, nose, chin and ears restored. The vertex and back of the head pieced on, but seem to be genuine, as the marble is the same; in that case the piecing is antique and both vertical and horizontal as in No. 317 a. Nevertheless, the royal diadem does not look quite trustworthy and the patina is made artificially with shellac and paint. The head was acquired in 1900 through Arndt from the Palazzo Giustiniani in Venice, wherefore it may possibly have come from Greece.

The type is reminiscent of the Syrian kings, Antiochus the Great (the 3rd) or Seleucus the 4th, but the considerable restoration makes any identification impossible, and even the diadem is not beyond suspicion. The style suggests the 2nd cent. B. C.

Billedtavler pl. XXXIII. A. B. 855-56. Pfuhl, *Arch. Jahrb.* 45, 1930 p. 24 and fig. 13. Cf. the coin image there pl. I 16. Snijder, *Oudheidkundige mededeelingen* XII 1932 p. 7. A similar portrait was formerly in Lord Melchett's collection, cf. Eug. Strong: *Catalogue* No. 23 and pl. XXXII. Cf. also A. B. 835-36, 837-38 and 857-58. Hekler: *Archaeologiai Ertesítő* 48, 1935 p. 188. Buschor: *Das hellenistische Bildnis* p. 27.

450 a. (I. N. 2466). *Barbarian prince of Hellenistic time*. Herm. M.

H. 0.34. The nose broken off, small injuries to lips, right ear and frontal hair. Acquired in 1910 in Rome.

In the hair is the diadem, the symbol of a ruler, sometimes worn alone, sometimes wound about the felt hat *καυσα* (Arrian: *Anabasis* VII 22,2. Plutarch: *Antonius* 12 and 54, *Caesar* 61 and *Demetrius* 18 and 41). Like the purple robe and the armed henchmen, the diadem formed part of the insignia of a sovereign (Livius XXIV 5,4); how detested it was in Rome is to be seen from the histories of Tiberius Gracchus and Caesar (Plutarch: *Tib. Gracchus* 19). On the diadem and

*καυσα* see also Pauly-Wissowa s. v. *Diadema*; A. J. Reinach, *Bull. Corr. Hell.* XXXIV 1910 p. 457; Wuenscher-Becchi, *Bull. Com.* XXXII 1904 p. 93 seqq. Studniczka: *Die griech. Kunst an Kriegergräbern* p. 29. Lorentz: *Maussolos* p. 25.

It is a strong, tyrannical face, un-Greek in type, with a lined forehead, stern, lowered brows and the wolfish neck which in antiquity was considered to be evidence of duplicity (Pseudo-Aristoteles: *Physiognom.* 59).

Stylistically, and by the short beard, the head is related to the portraits of Aristoteles and Demosthenes, the latter especially, and may doubtless be dated to about 280 B. C. At that time the Hellenistic rulers were commonly clean-shaven, but several kings of Macedonia, Pontus and Bithynia wore a beard (Six, *Röm. Mitt.* IX 1894 p. 113).

In the top of the head is a hole, 0.085 long and broad, 0.04 deep for securing an attribute, possibly a modius (symbol of fertility), such as on an Alexander statuette and a portrait of Antinous. There is a similar hole in a late-Greek head in Athens (A. B. 909) and one in a woman's head of the time of Augustus, in the British Museum (Cat. III No. 2008).

The original portrait of which this herm is a copy may well have been a statue in Athens itself, which city even from the first half of the 4th cent. B. C. began to honour allied Barbarian princes with statues (Demosthenes XXIII 130. Dionys. Halic. *Lysias* 12. Paus. I 3,1 and 24,7. Plutarch: *Pelopidas* 31. *Deinarchos* I 43. *Isocrates* IX 57. Cf. Dittenberger: *Sylloge* 196-97). At the time of the Demosthenes statue, to which our herm belongs two bronze statues were, for example, erected to the Bosphoran king Spartacus, one at the Acropolis and one in the market place of Athens, where statues of his forefathers were already standing (Dittenberger o. c. 370). All this makes the portrait comprehensible, but is no help towards an identification.

Tillæg til Billedtavler pl. VIII. Fr. Poulsen, *Vidensk. Selsk. Oversigt* 1913 p. 404 seqq. Hekler, *Philol. Wochenschr.* 1914 p. 1587 seq. Valentin Kurt Müller: *Der Polos*. Berlin dissertation 1915 p. 100 seq. Fr. Poulsen, *Collection Ustinow* p. 24 seqq., fig. 27 (Kristiania Videnskapsselsk. Skrifter. Hist.-filos. Kl. 1920. No. 3). Kaschnitz-Weinberg No. 565, *Kunstmuseets Årsskrift* XXXVII, 1950, p. 49 seqq.

450 b. (I. N. 2740). *Hellenistic poet*. Head. M.

H. 0.31, from chin to vertex 0.28. The nose, right ear and points of the beard bruised. The surface stained. The straight neck at the back

suggests that the head was on a herm. Acquired in 1924 from the Paus collection and, according to repute, found near Rome.

As the considerable use of the drill shows, this is a Roman copy of the 2nd cent. A. D., but the original must have belonged to the Hellenistic period, presumably 200-100 B. C., for it bears a close relationship to the famous heads of the blind Homer (cf. No. 410 b). Still more closely related is a badly damaged portrait of a poet in Athens (Hekler, *Oest. Jahresh.* XVIII 1915 p. 61 seqq. and figs. 31-32). A remarkable feature of the Glyptotek head is the bandeau, knotted at the back, in every way similar to the diadem of the kings of the time. Homer heads with a similar royal bandeau are sometimes seen on coins. Thus it must be one of Hellas' great poets whom this character portrait represents, Homer or Hesiod or one of the famous lyric writers. Schefold prefers to call it Callimachus, the most famous of the Alexandrian poets.

2. Tillæg til Billedtavler pl. VIII. Fr. Poulsen, *Acta Arch.* I-1930 p. 31 seqq. figs. 1 a-c and pl. III. Schefold pp. 128,2 and 211. V. H. Poulsen, *Acta Arch.* XIII 1942 p. 154. Buschor: *Das hellenistische Bildnis* p. 22. Adriani, *Annuario della Scuola Arch. di Atene* XXIV-XXVI, 1946-48, p. 158.

451. (I. N. 573). *Hellenistic ruler*. Head. M.

H. 0.24. This small head is badly weathered. The nose and hair abraded. The back of the head was put on separately and is now missing.

The treatment of the marble and the style show that this head, found in Crete, is an Egyptian-Alexandrian work of the 3rd cent. B. C., while the bandeau and the two small bull horns make it certain that it is the portrait of a ruler. The head recalls coin images of Ptolemaius III Euergetes of Egypt (cf. Imhoff-Blumer: *Porträtköpfe auf Münzen hellen. und hellenist.* Völker pl. VIII 4) and definite portraits of that ruler in Alexandria and Cyrene (Guidi, *Africa Italiana* III 1930 p. 95 seqq., figs. 1-3).

Billedtavler pl. XXXIII. A. B. 356. Fr. Poulsen in *Collections* II 1938 p. 21 and fig. 21. Ibid. other portraits of Ptolemaius III are discussed, including the large head in the Glyptotek's Egyptian Department, A. 21. Arndt-Amelung 4637-38 (Fr. Poulsen). Breitenstein in *Festschrift til Fr. Poulsen* p. 92 (cf. figs. 5-6). On the portraits of this ruler Pfuhl *Arch. Jahrb.* XLV 1930 p. 32 seqq., who is of another opinion. Buschor: *Das hellenistische Bildnis* p. 15.

451 a. (I. N. 2632). *Hellenistic portrait*. Head. M.

H. 0.39, the head alone 0.25. The vertex is restored in marble with Roman style of hair. The back partly missing. The nose modern in plaster. The lips badly damaged; less serious lesions of ears, chin and cheeks. Acquired in 1913 from Rome, this head is shaped for insertion into a statue.

In spite of the damage, this head retains much of its individuality: a contemplative, gentle, rather weak nobility. Style and hair treatment recall a bust in the Villa Borghese (A. B. 331-32) and a lovely head from Rhodes in the British Museum (Cat. III 1965 pl. XX. Hinks: *Greek and Roman Portrait-Sculpture* pl. 17); evidently this group of heads also acted as models for early Roman portraits like Nos. 558 and 559.

Tillæg til Billedtavler pl. VIII. Michalowski: *Portraits hellénistiques et romains de Delos* p. 34 fig. 19. Fr. Poulsen: *Probl. Röm. Ikon.* p. 29.

452. (I. N. 1591). *King Juba II of Maurétania*. Head. M.

H. 0.45; from chin to vertex 0.30. The nose modern in marble. Small bruises on face, hair and diadem. The head shaped for fitting into a statue. Acquired in 1897 from the Palazzo Sciarra in Rome.

This is a man with a moderately high, accentuated forehead, heavy overhanging upper eyelids, flat eyes in small orbits, fleshy cheeks and thick lips; and whereas the rendering of the hair is Hellenistic, the modelling otherwise indicates early Augustine times. The royal diadem marks the person as a ruler, and by means of coins and replicas, especially from Cherchel, North Africa, the head can be identified as a portrait of Juba II, who reigned over Numidia or Maurétania from 25 B. C. to 23 A. D., first as the friend and vassal of Augustus, later of Tiberius. Juba spent his childhood in Rome, whereby he was changed, as Plutarch says (Caesar 55) from a Numidian barbarian into a cultivated man and a historian held in much esteem. As a scientific writer, however, he seems to have been more of a visionary than an observer.

Five definite portraits of Juba are known, and eight of his son and successor Ptolemaius II. The Glyptotek's bust is justly regarded as the finest portrait of this king.

Billedtavler pl. XXXIII (on an ugly modern bust). Matz-Duhn I No. 1767. A. B. text of 863-64. Fr. Poulsen, *Symbolae Osloenses* III 1925 p. 1 seqq. on

the portraits of the two Numidian kings; the Glyptotek bust is No. 2 and figs. 5-7. A. B. 1109-10.

453. (I. N. 1693). *Hellenistic-Alexandrine portrait*. Head. M.

H. 0.15. The nose-tip modern. The crudely executed hair and two holes in the top indicate that the head was originally covered with a helmet or a lion's skin (like No. 446). Shaped for fitting into a statuette.

With its sfumato surface and the combination of Praxitelean and Lysippic traditions, this little head is typically Alexandrine, and as it resembles no Egyptian ruler, it is more probably an idealized version of Alexander the Great himself (cf. Expedition Sieglin II 1 B pl. IV, 3; text p. 2 No. 3). Alexander was the founder and patron saint of Alexandria.

Billedtavler pl. XXXIII. N. C. G., text p. 166 (for pl. 188). Text of Arndt-Amelung 901-03. A. B. 577. Sieveking in Münch. Jahrb. der bildenden Kunst X 1916-18 p. 181 fig. 2. Lawrence, Journal of Egyptian Archaeology XI 1925 pl. XVIII fig. 1 and p. 183. Ibrahim Noshy: The Arts in Ptolemaic Egypt p. 91, where it is stated that the head came from Memphis. Arndt-Amelung 4639-40 (Fr. Poulsen). Buschor: Das hellenistische Bildnis p. 20.

453 a. (I. N. 2300). *King Ptolemaios I of Egypt*. Head. M.

H. 0.26. Acquired in 1908 from Paris via Munich, but reputed to have been found in Fayûm, Egypt. This agrees with the original piecing technique — the head was made in several pieces — which is particularly Egypto-Hellenistic (cf. No. 317 a). The surface somewhat worn, with some dark patches, but well preserved on the whole. The upper part of the forehead and a little of the chin broken off.

An outstanding individuality, a man of intelligence with deep-set eyes and a thick nose with a prominent fleshy part between the nostrils. An unforgettably powerful and wise face!

The features are very reminiscent of the coin images, especially the younger ones, of the first king of the Ptolemaic dynasty, one of the old generals of Alexander the Great (Kurt Regling; Die antike Münze als Kunstwerk pl. XLI No. 843). This agrees with the provenance. A still more youthful head of the same monarch, from Pergamon, is in Berlin.

Tillæg til Billedtavler pl. VIII. A. B. 853-54. Pfuhl, Arch. Jahrb. 45, 1930, p. 6 seq. figs. 2-3. Fr. Poulsen, Mélanges Glotz p. 751 note 2 (with other

bibliography). Michalowski: Portraits hellénistiques et romains de Délos p. 26 with note 5. Elmer G. Suhr: Portraits of Greek Statesmen p. 142 and fig. 20. Fr. Poulsen: Græske Originalskulpt. pls. 32-33. Mommsen: Römische Geschichte (Phaidon Verlag) p. 371 with ill. Ibrahim Noshy: The Arts in Ptolemaic Egypt p. 90. Fr. Poulsen, Collections II 1938 p. 14 and figs. 9-10. P. G. Elgood: The Ptolemies of Egypt (Arrowsmith 1938) pl. at p. 4. A. Hekler: Bildnisse berühmter Griechen p. 31. L. Laurenzi: Ritratti greci p. 111 No. 52. Berta Segall, Journal of the Walters Art Gallery 1946 p. 54 note 9. A relief fragment with Ptolemaios I and Queen Berenice was published by Adriani in Bull. Soc. Royale d'Alexandrie 32, 1938 p. 157. Cf. Picard, Gaz. Beaux Arts 1939 p. 229 and fig. 36. M. Rostovtzeff: Social and Economic History of the Hellenistic World I p. 10 and pl. II, 2. Buschor: Das hellenistische Bildnis, p. 12, passim.

454. (I. N. 580). *Bearded Greek*. Head. M.

H. 0.36; from chin to vertex 0.25. The neck modern in marble. The nose, lower lip and chin in plaster. The surface spotted. The back of the neck rough. Acquired in 1892 from the dealer Simonetti, Rome.

A man with curly hair, short curly beard and a very nervous expression on the forehead and in the eyes. The work is poor, but unquestionably Greek, as the technique indicates: the rough marks of the rasp on the cheeks, also to be seen on the Greek Caligula head No. 637 a, on Greek portraits of the 1st and 2nd cent. A. D. (A. B. 639-40 and Graindor, Bull. Corr. Hell. 39, 1915 p. 273) and on a head of Aischines in the British Museum from Bitolia, Macedonia (Catalogue III No. 1839. Bernoulli: Griech. Ikon. II p. 61 seq. No. 2). The curling hair and the extensive use of the drill permit our head to be dated to the Flavian period (cf. Titus, No. 660, The Jew No. 646 and—for the eyes and forehead—the Hadrian head No. 658).

Billedtavler pl. XXXIII. A. B. 349-50. Text of Arndt-Amelung 4209-13; in that portrait the technique is also Flavian, and no reason can be seen for assuming a model earlier than about 100 B. C.

455. (I. N. 1583). *King Attalus III of Pergamon*. Head. M.

H. 0.35. In splendid condition, merely slight injuries at the back and to eyebrows. Acquired in 1897 from the chateau Hard in the Swiss canton of Thurgau, whence it was said to have been brought many years before by an Englishman. The greyish-blue marble indicates Asia Minor as the provenance (the same marble in a head of Claudius from Priene, the British Museum Cat. II, 1155. Hinks: Greek and Roman Portrait-Sculpture pl. 27 a).



This is a ruler, characterised by a hair roll, behind which four holes once served to secure a metal wreath or a Helios diadem with conventionalized sun rays. The marble also indicates an Anatolian ruler, and a portrait on a gem (cameo) evidently represents the same man in armour (Furtwängler *Gemmen* I pl. XXXII 25), suggesting a famous armoured statue of the last king of Pergamon, King Attalus III (138-133 B. C.), who on his death bequeathed his empire to Rome (Dittenberger: *Orientis Graecae inscriptiones* 332). The marked family likeness with a portrait of a Pergamon ruler in Athens, probably representing Attalus II, strengthens this supposition (A. B. 395-96). Attalus III was a depraved eccentric, a degenerate scion of the proud royal house of Pergamon.

An interesting and physiognomically related head of a priest was found in the Athens market place (*Hesperia* IV 1935 p. 402 seqq., figs. 30-31).

Billedtavler pl. XXXIV. A. B. 499-500. Hekler: *Bildniskunst* 122. Snijder, *Oudheidkundige Mededeelingen* XIII 1932 p. 5. Fr. Poulsen in *Mélanges Gustave Glotz* (Paris 1932) II p. 751 seqq. and pls. I-II. C. Michalowski: *Portraits hellénistiques et romains de Délos* p. 42 seq. and fig. 28. Fr. Poulsen: *Græske Originalskulpturer* pls. 36 and 37, and *Probl. Röm. Ikon.* p. 13, p. 29 and pls. 67-68. Sieveking, *Münch. Jahrb. der bild. Kunst, Neue Folge* XII 1937-38 p. 182, with an unreasonable dating to the time of Nero. Fr. Poulsen in *Dragma* M. P. Nilsson p. 418. L. Laurenzi: *Ritratti Greci* p. 129 No. 95. Vessberg: *Studien* p. 122. Buschor: *Das hellenistische Bildnis* p. 35.

456. (I. N. 582). *Fragment of a colossal head. M.*

H. 0.32. The nose-tip and lips in plaster; the right cheek and back of the head missing. The latter was pieced on separately. Acquired in 1888 from Count Tyszkiewicz in Rome; reputed provenance Phoenicia.

In the hair a broad band, doubtless the royal bandeau, which, in conjunction with the large size, suggests a monarch, possibly one of the later Ptolemies. Workmanship and style also point towards late-Hellenistic Egypt (cf. especially Expedition Sieglin II 1 B pl. XXVI and the much more beautiful woman's head pls. XXVII-XXVIII).

Billedtavler pl. XXXIV. N. C. G. 141.

457. (I. N. 1837). *Greek. Head. M.*

H. 0.40; from chin to vertex 0.28. The ears, nose, lips and chin restored in plaster. The surface somewhat worn. Shaped for insertion into a statue.

Acquired in 1900, this head came from the archiepiscopal seminary at Udine, from the Cernazai collection, which consisted of sculptures from Aquileia and Dalmatia, many in Greek style. It is very like No. 450 and is undoubtedly Greek and resembles the head on a portrait statue from the vestibule of the temple of Athena Polias at Priene, now in the British Museum, so much so that it seems to be of the same man (*Cat. of Sculpt.* II No. 1152 and pl. XXII; R. P. Hinks: *Greek and Roman Portrait-Sculpture* fig. 16 b); it is the same high bald pate, the same hair contours, the same deep-set eyes, though in the head of the Priene statue, where the chin is more vigorous, they are smaller. The considerable restoration of our head, however, makes identification somewhat uncertain; the type alone is the same, and the Priene statue is Greek, clad in chiton and himation. These portraits belong to the close of the Hellenistic period, the 2nd cent. B.C.

Billedtavler pl. XXIV. *Catalogo delle coll. Cernazai* p. 67 No. 432 and pl. XXXVI. Banko-Sticotti fig. 6. A. B. 837-8 (erroneously described as Roman). Fr. Poulsen: *Probl. Röm. Ikon.* p. 18 and fig. 36. B. Schweitzer: *Die Bildniskunst der römischen Republik* p. 40 note 1 and p. 41 note 9. Buschor: *Das hellenistische Bildnis* p. 51, 59, 62.

458. (I. N. 1934). *Portrait of an elderly man. Bust. M.*

H. 0.36; from chin to vertex 0.21. The nose new in plaster. The ears partly broken off, the surface much weathered. Acquired in 1902 from the Martinetti estate, Rome.

The shape of the bust permits of a dating to the time of Emperor Augustus, and there is no reason for calling this wrinkled bumpkin with the flaccid skin, the deep folds in the neck and the large, tightly closed mouth a Greek; even the hair at the back is Roman in form. There are Greek portraits with a casual likeness (A. B. 125, 127 and 425), but they are far superior in spiritual expressiveness and differ stylistically. Formally, our head is groupable with Roman portraits such as Nos. 575 and 580.

Billedtavler pl. XXXIV.

458 a. (I. N. 2032). *Head of a priest. M.*

H. 0.30. The nose and part of the ears missing. Small scratches on the crown. The right side of the neck in plaster. Parian marble, beautifully yellowed. Acquired in 1906 in Athens. Shaped for insertion into a statue.

This wrinkled old man with the fat neck at the back, the very prominent lower jaw, the protruding eyes under the thick eyelids, the outstanding cheek bones with their enormous rolls of muscle on the sides and the thick-lipped, firmly shut mouth, has on his crown a longish mark recalling the scar of the priests of Isis, but not quite the same; it suggests that he was associated with a related cult.

As rule these semi-oriental clerical posts were occupied by humble folks—in Hellas and Rome, Isis was particularly the patroness of the lower strata and the harlots; in the present case this is a barbarian, apparently a mulatto. It is a Greek portrait of the close of the Roman Republic, not Roman, as Schweitzer pretends, but rather influenced by the late portrait-art of Alexandria.

Billedtavler pl. XXXIV. Fr. Poulsen in *Mélanges Holleaux*, Paris 1913 p. 217 and pl. VI. Lippold: *Antike Skulpturen der Glyptothek Ny Carlsberg* p. 29 and fig. 34. A. B. 1151-52. Hekler, *Göttingische gelehrte Anzeigen* 1936 p. 354. Vessberg: *Studien*, p. 229 and pl. LXV, 2. J. Babelon, *Mon. Piot* 38, 1941 p. 119 note 5. J. Janssen, *Bulletin van de vereniging tot bevordering der kennis van de antieke beschaving* XVIII 1943 p. 40 seqq. B. Schweitzer: *Die Bildnis-kunst der röm. Republik* p. 73, 76 seq. and fig. 93 and 107. Buschor: *Das hellenistische Bildnis* p. 49, passim. *Gnomon* XXII, 1950, p. 329.

459. (I. N. 1928). *Woman. Head. M.*

H. 0.32; from chin to vertex 0.27. The entire middle face: nose, mouth, chin and parts of the cheeks modern in plaster. Eyebrows and veil bruised. Roughly worked at the back.

The extensive restoration makes the head worthless and makes identification as to Hellenistic or Roman difficult, for the melon hair-style occurs in both groups. Nevertheless, it seems more likely to be Roman, of the early Empire (cf. the head in Oslo, Arndt-Amelung 3338 and our heads No. 578 and the Livia head No. 617).

Billedtavler T XXXIV.

460. (I. N. 1288). *Greek portrait. Head. M.*

H. 0.28 from chin to vertex. The neck and tip of the chin new in

marble, the nose in plaster. Ears, hair and left cheek damaged. The surface covered with calcareous sinter. Acquired in 1895 from Frascati.

With the much wrinkled, bald forehead and the slightly open mouth this head must represent a Greek and seems to be a copy of an original of about 300 B. C., for there is a relationship with a number of portraits recalling those of both Aristoteles (415 a) and Demosthenes (Nos. 436 and 436 a). Cf. A. B. 157-60 and especially 917-18. (for the forehead, beard and hair-type and the mouth). The sickle-curved moustache recalls our barbarian ruler No. 450 a, and the clean-shaven lower lip No. 435 a, and both these heads belong to the end of the 4th cent. B. C. (See also the head in the Cabinet des Médailles, E. Babelon: *Antiquités du C. des M.* pl. XLIV and p. 143).

Billedtavler pl. XXXIV. Dickens, *Journ. Hell. Stud.* XXXIV, 1914, p. 310, describes the related portrait A. B. 157-8 as a variant of the Aristoteles portrait; similarly, we might call ours a variant of the Demosthenes portrait.

460 a. (I. N. 2758). *Young Man. Head. Bronze.*

H. 0.32; from chin to vertex 0.22. The head, neck and a bent-over fragment of the chest preserved. On the right side of the neck is the upper edge of the cloak. On the vertex are two flattened areas, but otherwise the head is in excellent condition. The eyelashes, inserted in copper, are partly preserved. The eyeballs are of marble, but the pupils have fallen out. The head was acquired in 1926 from Paris via Munich, but its provenance is Greece, reputedly Megara. Fragments of the body are said to exist and show that it was an armoured statue.

A young man with handsome features and a proud, serene expression. The wings of the nose, the broad lower lip and the folds of skin at the corners of the mouth impart character to the face. The rendering of the hair recalls that of Pompey (No. 597) and can also be seen in the portraits of the time of Augustus. The head having been part of a statue in armour, it may have represented one of the princes of the house of Augustus.

2. Tillæg til Billedtavler pl. VIII. A. B. 1061-63 (Fr. Poulsen). Gisela Richter: *Sculpture and Sculptors of the Greeks* fig. 450. Fr. Poulsen: *Græske Originalskulpt.* pls. 38-39. J. F. Crome: *Das Bildnis Vergils* p. 47 note 170. Fr. Poulsen, *Gnomon* 12, 1936 p. 94 seq. and *Syria* XIX 1938 p. 356. Vessberg: *Studien* pp. 131, 215 and pl. XLVI, 3. Fuhrmann in *Arch. Anz.* 1941 p. 564 note 2. Hekler: *Bildnisse berühmter Griechen* p. 34. A suggestion by L. Cur-

tius (Röm. Mitt. 55, 1940 p. 46) to name this head Augustus is quite unreasonable. Buschor: Das hellenistische Bildnis, p. 49, 60.

460 b. (I. N. 2751). *Late-Hellenistic portrait*. Head. M.

H. 0.30. Only the front of the head left. The nose broken off, the eyebrows slightly bruised. Originally in the hands of a Greek dealer, later at Gotha; acquired in 1925 for the Glyptotek.

This fine and distinguished portrait of an elderly man with thick hair, the frontal locks carved separately, comes nearest to the bronze head No. 460 a and is of importance to our understanding of the transition from Late-Hellenistic to Early-Roman portraiture. A handsome marble head at Turin (photo Deutsch. Inst. in Rom 1930, 294-95) shows a formal relationship but already has more Roman, calotte-like hair. The same transitional group includes a head at Geneva (Arndt-Amelung 1901-02), of which we know a replica at Florence (A. B. 889-90. Brendel: *Ikongraphie des Kaisers Augustus* p. 35 note 3). A head in Edinburgh (Fr. Poulsen: *Ikong. Miscellen* p. 22 seqq. and pls. 8-9) has stylistic points of resemblance.

2. Tillæg til Billedtavler pl. VIII. A. B. 1181. An earlier photograph of our head is in the German Institute in Athens as No. 18268-69.

461. (I. N. 720). *Hellenistic portrait*. Head. M.

H. 0.31; from chin to vertex 0.22. The back of the head and the front of the neck missing, the surface scratched, but the details (e. g. including the nose) preserved. The head was found at Cyzicus in Asia Minor and acquired through Consul Löytved at Beirut.

The smooth border along the edge of the hair on the left might be interpreted as a trace of a royal diadem. At any rate, this is a distinctly Hellenistic portrait, related through the high, narrow forehead to Nos. 450 and 457, whereas the lie of the hair with its sharp contour recalls Roman portrait heads and leads to a date towards the middle of the 1st cent. B. C.

Billedtavler pl. XXXIV. A. B. 397-98. Fr. Poulsen, *Syria XIX* 1908 p. 360. B. Schweitzer: *Die Bildniskunst der röm. Republik* p. 49 note. 2. Buschor: *Das hellenistische Bildnis* p. 59.

462. (I. N. 2645). *Portrait statue of a young man*. M.

H. 2.04. Nose and chin somewhat damaged. Acquired in 1918-19 from Paris, stated to have been found in the temple of Asclepius at Epidaurus.

Head and neck were carved separately and inserted into the statue, and it is very probable that this head, which seems to represent a young prince of the house of Augustus, replaced an earlier one on the same statue.

The statue seems to be Hellenistic work. The type itself was already created in the 4th cent. B. C. (cf. the Aischines statue at Naples), but was very popular later. This young ephebe, draped entirely in his himation, is familiar from vase pictures, reliefs, especially sepulchral stelae, and statues. The nearest relation to our statue is one of an ephebe from Eretria in the National Museum at Athens which, like ours, represents a feeble young man with a prominent stomach (Br. Br. 519).

2. Tillæg til Billedtavler pls. VII and VIII. Reinach: *Rép. Stat.* V 2, 351, 4. Collignon in *Rev. Arch.* 1915, I pp. 40-46. Fr. Poulsen: *Græske Originalskulpturer* pls. 40-41, and in *Fra Ny Carlsberg Glyptoteks Samlinger I* 1920 pp. 1-13, where the Eretria statue is also illustrated. G. Lippold: *Kopien und Umbildungen* p. 251 note 55. Kleiner: *Tanagrafiguren* p. 287. Vessberg in *Opuscula Archaeologica IV* (ed. Inst. Rom. Regni Sueciae) 1946 p. 160 fig. 3. Buschor: *Das hellenistische Bildnis* p. 58.

462 a. (I. N. 2594). *Bust of a chariot driver (?)*. M.

H. 0.43. The head alone 0.20. The nose bruised and a scratch on left cheek. Both ears missing; they were pieced on; the same applies to the rear of the vertex. Otherwise in excellent preservation. Acquired in 1912 from Athens.

The shape of the bust indicates the 1st cent. A. D., the treatment of the hair points to the end of that century, the time of Trajan. On its high neck this youthful head is proudly raised and turned slightly towards the right shoulder. The young man has frontal hair, a low, receding forehead, a brain case of small volume; the nose has widely dilated wings, the mouth is firmly closed with thick lips, and in the cheeks are curious, as it were sucked-in hollows. It is bold, fresh young masculinity, good, powerful respiration, but distinctly a Banausian type without intellectual culture. A young sportsman, perhaps a chariot driver; the type and the garment—the cords under the chiton—approach the bust to a group of portraits of chariot drivers of the time of Augustus in the



Terme Museum, Rome (Helbig-Amelung: Führer II No. 1431-37. Hekler: Bildniskunst pl. 194 a. R. West: Römische Porträtplastik I pl. LVIII 254-56. Cf. even Paribeni: Il Ritratto nell Arte Antica pl. CCXXV; epoch of Domitian). A remarkable feature is the treatment of the eyes, which resembles that of the middle of the 5th cent. B. C. This feature undoubtedly reveals deliberate archaizing, which is quite understandable in an Athenian sculptor.

Another of the chariot-driver group is a head in the British Museum, found outside the Porta Portese in Rome, where the other drivers were also found (Catalogue III 1962. Hinks: Greek and Roman Portrait-Sculpture p. 21 and pl. 20 b).

Tillæg til Billedtavler pl. VIII. Fr. Poulsen in Videnskabernes Selskabs Oversigt 1913 p. 414 seqq. Paul Graindor: Athènes de Tibère à Trajan (Le Caire 1931) p. 188 fig. 25. West II p. 85 No. 2 and pl. XXIII fig. 85.

463. (I. N. 1979). *Roman with Oak Wreath*. Head. M.

H. 0.40. Shaped for insertion into a statue. The nose new in plaster, the ears slightly damaged, the surface with black spots but the modelling well preserved. The back of the head only roughly carved. Acquired in 1903 through Helbig from the dealer Alberici in Rome.

Presumably this head was called Greek because of the long neck with the pathetic inclination; but the dry, scratch-like modelling of the wrinkles of the forehead and eyes and of the neck folds is typically Roman, and the firmly closed, sensitively carved mouth is often seen in the Empire period, especially in the portraits of the Flavian era.

The oak wreath, which is flat and lifeless in contrast to that of Pyrrhos (No. 449), must accordingly be the well-known Roman decoration which, as a corona civica, was awarded brave men who had saved the life of a citizen in battle (compare a head at Seville, Arndt-Amelung 1824). When a man so decorated appeared at the theatre, everybody, senators included, had to rise. But when Augustus was given the oak wreath as "Saviour of all mankind", the award fell into disuse. Nevertheless, we still hear that Claudius distributed oak wreaths, and in the late Empire Julianus Apostata revived the custom (Pauly-Wissowa s. v. corona. Daremberg-Saglio s. v. corona. Steiner in Bonner Jahrbücher 114-5 (1906) pp. 3 and 40 seqq and Domaszewski ibid. 117

(1908) p. 69. Gellius: Noctes V 6. R. Delbrück: Spätrom. Kaiserportr. p. 55 with note 132).

Billedtavler pl. XXXIV.

463 a. (I. N. 1540). *Portrait head from a herm*. M.

H. from chin to vertex 0.23. At the back the beginning of the herm shaft. The ears, which were added separately (cf. 462 a) are much damaged, as are the regions of the eyes; the nose restored.

This head, which was acquired in Rome in 1896 but originates from Athens, and with its chiselled pupils seems to belong to Hadrian's time and to represent an elderly gentleman who has retained the clean shaven fashion of the Trajan period, is interesting because of its blend of Greek and Roman traditions. In the upturned eyes and the spiritual nature of the expression there are hints of Greek ethos but the straightforward rendering of the flaccid cheeks, the inward fall of the lips in the evidently toothless mouth (cf. Vespasian No. 659 a) and the pendant neck folds are Roman peculiarities.

Billedtavler pl. XXXV. A. B. 390. Graindor: Athènes de Tibère à Trajan p. 191 note 4 and fig. 29. Compare the toothless old Greek in the Villa Albani, A. B. 391. For the expression and structure of the eye see the Cosmet portrait, A. B. 381, which is of the Trajan period. A similar pathetic portrait was found in Campania and reproduced in Not. Scavi 1917 p. 34 figs. 1-2.

464. (I. N. 778). *A Greek*. Bust. M.

H. 0.61, with the foot 0.72. Practically intact. Acquired from London, but reputed to have been found in Athens, with which the kind of marble and the patina would agree. The large cloak has a rough surface for holding the colour, whereas the uncovered parts of the bust are finely polished.

The tall bust, which with its foot is antique, indicates the 2nd cent. A. D., while the drilling in the hair and eyes in conjunction with the short beard permits of a precise dating to the middle of that century, the time of Antoninus Pius. It represents a stout, cheerful Athenian with a proud bearing in his large, richly folded cloak. All the same, the expression is somewhat matter of fact.

Billedtavler pl. XXXV. A. B. 908. Hekler, La Critica d'Arte XV 1938 p. 94 (puts it at late-Hadrian time).

465. (I. N. 1808). *Greek portrait*. Head. M.

H. 0.32. The nose and parts of the forehead new in plaster. The surface scratched and highly polished. The head has been sawn off a figure. Acquired from the archiepiscopal palace, Cernazai collection in Udine.

The head is contemporaneous with No. 464, the middle of the 2nd cent. and represents a countryman or similar type with fat cheeks and malicious, piercing eyes. The long hair at the back suggests that he is a Barbarian, not a Greek.

Billedtavler pl. XXXV. Catalogo delle coll. Cernazai pl. XXXIII and p. 67 No. 436. Banko-Sticotti No. 22 fig. 11. Fr. Poulsen, Kunstmuseets Aarskrift XVI-XVIII, 1929-31, p. 29, fig. 26.

466. (I. N. 800). *Young Greek*. Head. M.

H. 0.35; from chin to vertex 0.26. The right cheek and a little of the left eyebrow damaged. The head was once on a drapery statue, as the fracture on the right side of the neck shows. Reputed to have come from Nicomedia in Bithynia and acquired through Consul Löytved at Beirut.

The drilling technique applied to hair and eyes indicates the close of the 2nd or beginning of the 3rd cent. A. D. It is a young, long-haired man to whose features the artist endeavoured to impart a certain likeness to those of Alexander the Great, strengthened by the inclination of the neck.

Billedtavler pl. XXXV. A. B. 795-6. Blümel: Röm. Bildn. Berlin p. 46 R 112.

467. (I. N. 788). *Portrait of a Greek philosopher (?)*. Head. M.

H. from chin to vertex 0.27. The breast modern in marble, the neck, nose and outer ears in plaster. The surface covered with sinter and vegetable fibres. Acquired in 1890 through Helbig, for only 400 lres, from Martinetti, the Roman dealer.

The head, which technically and stylistically can be determined as belonging to the last decades of the 2nd cent. A. D., was earlier unjustly called Aelius Aristides, a rhetor, whose portrait statue was erroneously believed to have been preserved in a sitting figure in the Vatican.

It is a beautiful and brilliant portrait head, with magnificent modelling of the lean cheeks and the purposeful, sagacious eyes under the bushy brows. A noble thinker, whom

we should like to think of as belonging to the circle of Marcus Aurelius.

Billedtavler pl. XXXV. A. B. 561-2. Graindor in Bull. Corr. Hell. XXXIV 1915 p. 334.

468. (I. N. 796). *Portrait bust of a Barbarian*. M.

H. with foot 0.64. Head alone 0.24. Bluish Anatolian marble, agreeing with the provenance, Caesarea in Cappadocia. In a good state of preservation; only the tips of a curl or two bruised. The height and shape of the bust permit dating it to the time of Trajan or Hadrian, and the short beard is a Hadrian fashion. Acquired through Consul Löytved, Beirut.

On the round foot, the shape of which recalls that of the Vilonius bust No. 586 a, is the inscription:

EYBOYAOE KAI  
AIKINNIOC IACONA  
IAZHMIOC TON ΠΑΤΕΡΑ.

(Eubulos and Likinnios (= Licinius) consecrated the bust to their father Jason, son of Jazemis.)

There is a quiet melancholy in this male portrait, whose tired eyes and narrow nostrils tell of delicate health. The long hair and the type recall a Scythian, the Russian of those days. Present-day moujiks have retained the type, features and expression.

Billedtavler pl. XXXV. Dethier und Mordtmann in Denkschriften der Wiener Akademie, 1864, LXI, p. 91. A. B. 50. West II p. 149 No. 23.

468 a. (I. N. 2331). *Colossal head of a priest*. M.

H. 0.75. For mounting on a statue. The hair-knot new, a small part of the right cheek patched, the nose and most of the lips broken off, small scarifications on the beard. The surface somewhat worn. The pupils not drilled. Acquired 1909.

The hair brushed back from all sides and gathered in a knot on the crown; the hair style exactly the same as that of present-day Greek priests. Short-cut beard.

A similar colossal head, of better workmanship but not so well preserved, is in the Prado Museum, Madrid (A. B. 509-10), a third in the Villa Albani, etc. In all we know of

eight portraits with this hair bun and this type of beard. The style shows that all the portraits are of Trajan's time, about 100 A. D., and the hair knot is rather like the one adorning the head of Buddha in early Indian art, the so-called usnisa. A head found in Afghanistan represents a Greek-Bactrian priest with this hirsute adornment and a short beard, for which reason it has been thought that this evidenced a connection between India and the Roman Empire. An Indian ambassador was received by the emperor Trajan (Dio Cassius 68,15,1), and when Clemens of Alexandria in the 3rd cent. speaks of Buddha, he seems to be building upon ancient sources. As yet, however, the whole matter is very vague.

Tillæg til Billedtavler pl. VIII. S. Reinach in Gazette des Beaux-Arts 1929, II p. 3 seqq. The Glyptotek has three photographs of a similar clerical head in the Leipzig Archaeological Institute, a colossal head in dark grey marble.

469. (I. N. 1561). *Colossal head of a priest. M.*

H. 0.50. Shaped for insertion into a statue. The nose broken off; a chip from the forehead has been replaced; some locks of hair on head and beard damaged; back of neck missing.

Acquired from Athens in 1897, this head may be indentified by the drilled pupils and the deep and elaborate drilling in hair and beard as belonging to the latter half of the 2nd cent. A. D. The double rolled wreath (see No. 427) in conjunction with a hole in the top of the head (cf. No. 775) suggests that it is a priest, wreathed and with a divine emblem on the top of the head.

Billedtavler pl. XXXV. Fr. Poulsen, Kunstmuseets Aarskrift XVI-XVIII, 1929-31, p. 33 fig. 32.

469 a. (I. N. 2613). *Head of a Greek athlete of the 3rd cent. A. D. M.*

H. 0.31. Broken from a statue by violence. On the right side of the neck the beginning of the shoulder. The back roughly carved. The nose-tip restored, slight injuries to various parts of the surface. Acquired in 1912 from Athens.

The deeply carved pupils and the flat lower eyelid, combined with the treatment of the hair, suggest the 3rd cent. A. D., the small whiskers the time of Alexander Severus. The locks of the hair are sickle-shaped and lie in narrow belts in perfect geometrical regularity, a feature which graphically recalls the archaic art of almost a thousand

years earlier (see No. 11). The swollen ears show that the man was a professional pugilist. For the present this is the latest known portrait of an athlete of classical antiquity.

Tillæg til Billedtavler pl. VIII. Fr. Poulsen in Videnskabernes Selskabs Oversigt 1913, p. 418 seqq. Graindor, Bull. Corr. Hell. XXXIX, 1915 p. 340, note 5. A. W. Lawrence: Classical Sculpture p. 389. L'Orange: Spätant. Portr. p. 12 note 3. Cf. athlete heads in Berlin, Blümel: Röm. Bildn. Berlin p. 37, R. 90, pl. 57 and p. 48, R. 116, pl. 77.

469 b. (I. N. 2485). *Attic head of an ephebe, 3rd cent. A. D. M.*

H. 0.30. Pentelic marble with a lovely Attic patina. The nose-tip broken off, minor injuries to hair, right eyebrow and ear. Acquired in Athens in 1910.

An Attic head of a youth of purest beauty, with a charm and freshness which would not have been surprising in the 5th-4th cent. B. C., but which is astonishing shortly before the middle of the 3rd cent. A. D., the period to which the head belongs, judging from the stylistic signs (hair, eyebrows and eyes)! And wonderful modelling of the delicately curved lips and the softly rounded cheeks! The rustic-like treatment of hair and eyebrows is of excellent effect from a distance, as the viewer may see for himself. This head is one of the most characteristic and successful specimens of late-antique impressionism in art. In style it is comparable with a head from Cos in the British Museum (Catalogue III 1968, pl. XX. Photo Mansell 318. Hinks: Greek and Roman Portrait-Sculpture pl. 48 a).

Tillæg til Billedtavler pl. VIII. Fr. Poulsen in Videnskabernes Selskabs Oversigt 1913, p. 421 seqq. Graindor, Bull. Corr. Hell. XXXIX 1915, p. 351. L'Orange: Spätant. Portr. p. 12 note 3. A. W. Lawrence: Classical Sculpture p. 389 pl. 155 a.

470. (I. N. 1482). *A Greek. Head. M.*

H. from chin to vertex 0.28. The entire bust was modern in marble and has now been removed. Both eyebrows and the nose restored. Hair and beard broken off, worn and smoothed. Once belonged to Freifrau von Schanzenbach, Munich.

This inferior portrait, acquired in 1896 through the German archaeologist A. Furtwängler, belongs to the 2nd cent. A. D., as the treatment of the pupil of the left eye shows, but may



perhaps have been taken from an earlier Greek model. Compare A. B. 1135-36.

Billedtavler pl. XXXV.

470 a. (I. N. 2618). *Poseidon*. Colossal head. M.

H 0.49. The nose is modern. Parts of the beard and hair, the lips etc. broken off. The surface much weathered and partly worn, especially the beard; on the forehead and left cheek faint traces of original epidermis. The head, shaped for insertion into a drapery statue (remnants of the cloak at the back of the neck) has been split at the thickest place, somewhat below the lip, but is correctly restored.

This head, which was acquired in 1913 and is said to have come from Crete and for some years to have been in a private house on the island of Syra, is like Michelangelo's Moses at first glance, but the character, like the technique, is quite different. Its place is the antique baroque style, but it does not resemble the works of Pergamene art with their elaborate treatment of details (cf. for example Nereus on the Pergamene frieze, *Altertümer von Pergamon* III 2 pl. XXII, and the satyr head on a silver relief in Berlin, Winnefeld in 68. *Berliner Winckelmannsprogramm* pl. I). In the drilling technique and the rendering of the hair, however, there is a distinct resemblance to a head of Alexander the Great, acquired from Alexandria for the British Museum in 1872 (*Catal. of Marbles* III p. 142 No. 1857, pl. X and XII. Hinks: *Greek and Roman Portrait-Sculpture* pl. 9). Still closer is the relationship through the treatment of the beard with a Hellenistic bronze bust from Alexandria (P. Perdrizet: *Bronzes de la Collection Fouquet* p. 17 No. 19 and pl. IX 3). As for the general impression, however, the likeness is closest to a bust of Serapis in Cairo; true, this bust is already Roman, but it bears witness to a common tradition (Edgar, *Musée du Caire, Greek Sculpture* pl. 32, 27603; text p. 69. Fr. v. Bissing: *Aegyptische Kultbilder der Ptolemäer- und Römerzeit* (*Der alte Orient* 34, 1-2) p. 10 and pl. 1,3 a). Accordingly we are safe in describing the Glyptotek's powerful head as a piece of Alexandrian plastics, imported by the neighbour island of Crete.

Tillæg til Billedtavler pl. VII. Fr. Poulsen, *Collections* II 1933 p. 40 seq. and figs. 33-40. Text of Arndt-Amelung 4611 (Brendel) and reproduction I. c. 4756.

470 a 2. (I. N. 2647). *Poseidon*. Head. M.

H. 0.46. Part of the hair and beard, most of the moustache and areas of the eyelids and eyeballs restored in plaster. The lower lip and the nose missing. The back roughly shaped for patching. The neck is rounded for insertion into a statue. The drilling technique reveals this copy to be a work from the 2nd cent. A. D. The head was acquired in 1919 from Paris and its reputed provenance is Asia Minor.

Like No. 470 a, this head is Hellenistic in style and is related to a colossal head at Modena (Arndt-Amelung 1952), which is described as a river god, to a head of Zeus in Berlin (*Beschreibung der antiken Skulpturen* No. 291), to a head in Brussels (Cumont: *Catalogue* p. 41 No. 31) and to Jupiter Verospi in the Vatican (*Festschrift Arndt* p. 123 fig. 6).

2. Tillæg til Billedtavler pl. IX. Arndt-Amelung 4641 figured; the text I. c. under 4756 (Fr. Poulsen).

470 b. (I. N. 2643). *Priapus*. Head. M.

H. 0.21. Italian marble. The nose and parts of ears, lips, beard and the margin of the left eyebrow missing. Acquired in 1910 from Rome.

Priapus was an Anatolian god, worshipped especially at Lampsacus and the cities on the Hellespont and Bosporus, and at some time in the 4th cent. B. C. his cult came to Greece itself (David Robinson: *Excavations at Olynthus* II p. 34 note 19). A comedy by Xenarchus about Priapus was performed about 350 B. C. Theocritus mentions him, and Strabo rightly calls him a more recent god, unknown for example to Hesiod (Strabo XIII p. 587). In the time of the Empire he was worshipped everywhere, his statue stood at every field boundary, being credited with the ability to make cornfields and cattle fertile. But this oriental god of fertility was never taken seriously; indeed, not uncommonly his image was actually used as a scarecrow, and Latin inscriptions contain pithy satirical verses in glorification of him. His images bear this out: god of fertility though he was, he is depicted as a decrepit sensualist, and the cloth he wears about his bald pate is the usual head covering of tottering old hags. Of course, it was an *oriental* custom to envelop the head in a kerchief (see Delbrück, *Röm. Mitt.* XXVIII 1913 p. 342). The loose, open mouth, the dull look, the thin beard, all excellent characteristics of the un-Hellenic god who

explains his pallor and leanness by complaining that he must always bear the brunt of it, sought after and used by all his female neighbours; that is why, he says, he is exhausted, coughs, expectorates and then pleads earnestly that his seminal membrane may be cut off (Priapea 26). He is often compared with Pan and then, as in this case, has two steatomata behind the beard. A curious feature is the unruly tuft of hair above the kerchief behind the top of the head. It occurs in portraiture and is considered to be a hair-dressing peculiar to slaves (see text of Arndt-Amelung 1941-3).

The head is Roman, its nearest relation being one of a statue that is now missing (Otto Jahn in *Bonner Jahrbücher* XXVII 1859 pl. III, 1. Reinach: *Rép. Stat.* II 73, 5).

Tillæg til Billedtavler pl. IX. On Priapus see Daremberg-Saglio s. v. and Roschers Lexikon s. v. Kaschnitz-Weinberg No. 194-95. Arndt-Amelung 4642-43 (Brendel).

470 c. (I. N. 2586). *Priapus*. Colossal head. M.

H. 0.42. The nose, the flower on the right of the brow-band, and the right side of the beard broken off. The back badly damaged. Acquired in 1911 from Rome.

An inferior, late-Roman copy of a Hellenistic original. Here Priapus is long-bearded (cf. *Bonner Jahrbücher* XXVII 1859 pl. II 3 and Arndt-Amelung 892) and, in addition to the usual kerchief (see No. 470 b) is wearing the brow-band with flowers which otherwise is the emblem of Dionysus (see No. 153). Most of all it resembles a head in the Vatican store-rooms, Kaschnitz-Weinberg No. 194, pl. XXXVII.

Tillæg til Billedtavler pl. IX. Arndt-Amelung 4644-45 (Brendel).

471. (I. N. 479). *"Pudicitia"*. Statue. M.

H. 1.82 with, 1.73 without the plinth. The right arm and left hand, the nose, the lips, the chin, the edge of the himation over the head, parts of the garment, the right foot and the front of the plinth restored in marble.

This statue, which came from the Regnicoli collection at Tivoli, represents a woman enveloped in a beautiful Greek mantle and is a variant of the famous *"Pudicitia"* statue in the Vatican. The type was a great favourite and in wide use, and is closely related to the two Herculanaïses in Dres-

den (cf. Nos. 310-311). The style of hair, the melon style, is also the same as that of the small Heraculanaïse in Dresden (see No. 311). Originally the figure may perhaps have represented one of the Muses, but already in Hellenistic times and still more in the Roman period it was employed both as a sepulchral statue and as an idealized portrait statue. The type was varied in Hellenistic times, and it has been suggested that the original was of that period and from the school of the Rhodian artist Philiscus. The Roman copies, however, on the whole seem to have been taken from a 4th century original.

The Glyptotek's copy dates from the close of the Republic or the early Empire. The rather awkward way in which the elbow rests on the hip must be ascribed to the copyist. On the whole the execution is good, though the treatment of the drapery is somewhat hard and schematic. Lippold considers it to be a variant of the *"Pudicitia"* type and copied from an original of the 3rd-2nd. cent. B. C.

Billedtavler pl. XXXV. N. C. G. 114. Hekler, *Münchener archäol. Studien dem Andenken Furtwänglers gewidmet* p. 129 seq. and pl. I fig. 2. G. Lippold: *Kopien und Umbildungen griechischer Statuen* p. 219. Sardis V, 1 p. 65. On the *Pudicitia* type see Helbig-Amelung: *Führer* No. 8. Amelung: *Vatik. Katalog*, I p. 33 No. 23 (pl. 4). Collignon: *Statues funéraires* p. 290 seqq. Horn: *Stehende weibliche Gewandstatuen* p. 65.

472. (I. N. 1868). *Puteal*. Well mouth. Travertine.

H. 0.66. Acquired in 1902 in Rome, stated to have been found at the Naples Mercato.

Between finely-decorated mouldings on top and bottom the cylindrical puteal is handsomely fluted. On the inner side of the rim are marks of the bucket-ropes. These well mouths are often seen behind the impluvium in the atrium of Pompeian houses. Our specimen is like the one found in the house of the Vettii (Pernice: *Hellenistische Kunst in Pompeji* V p. 23 No. 1), which Pernice places to the period of the Third Style, i.e. according to the latest dating of that style (L. Curtius: *Die Wandmalerei Pompejis* p. 188 seqq.) the time of Claudius-Nero.

Billedtavler pl. XXXVI. Pernice o. c. p. 23 No. 2.

- 472 a. (I. N. 502). *The pedagogue, from a Niobid group*. Statue torso. M.

H. 1.40. The head, arms, most of the chest, part of the right foot and the left leg from the knee missing. Acquired in 1893 from the Salvati family in Rome.

This fragmentary statue is depicted in old sketch books of the Renaissance and was already found in the middle of the 16th cent., that is to say before the discovery of the famous Florentine Niobid group, which was in 1583. In the old drawing in Codex Berolinensis (between 1560 and 1572), agreement. The execution of the details is better than that of the Florentine group pedagogue and the Niobid pedagogue at Soissons (Espérandieu: Recueil général V p. 88 No. 3790).

Pedagogues of antiquity merely accompanied the pupils to and from their private tutors, and were not their educators. Mostly they were slaves and almost always Barbarians. In Plato's *Lysis* (223 a), the pedagogues summon their pupils "in barbarian accents" βαρβαρίζοντες). The top boots, too, were worn only by slaves.

Tillæg til Billedtavler pl. IX. Hübner, Rev. Arch. 1909, I pl. I, and Röm. Mitt. XXVI 1911 pp. 324-328. Compare the drawing in the sketch book at Cambridge, Arch. Anz. 1912 p. 288 fig. 11. P. G. Hübner: Le Statue di Roma I, pl. 12. C. Hülsen: Das Skizzenbuch des Giovannantonio Dosio, p. 27 Nos. 132-33; pls. 74-75. Arndt-Amelung 4646 (Fr. Poulsen).

473. (I. N. 517). *Relief fragment*. M.

H. 0.275; Br. 0.305. Above, a broken moulding; otherwise the frame broken off the other sides. Acquired in Rome.

A young man with long, curly hair is seated in front of a rock. On the right a woman rests her right hand against the rock and with her left raises a corner of her garment to her cheek. On the left a plume and part of a helmet, presumably placed on a pillar.

The woman's short hair and her gesture indicate sorrow and recall the atmosphere of the sepulchral reliefs. Otherwise the subject of the relief is problematic.

The style is Hellenistic, but the drilling in the young man's hair indicates Roman work. A curious piece!

Billedtavler pl. XXXVI. N. C. G. 147 left.

474. (I. N. 593). *Bearded satyr*. Relief head. Red basalt.

H. 0.12. The pointed satyr ears and a little of the nose tip broken off. The absence of style in this head, the mixture of Dionysus and satyr in the type, and the remarkable shape of the eyes: neither modelled eyeballs nor cavities for inlay, but something midway between, make this piece a dubious antique.

Billedtavler pl. XXXVI.

475. (I. N. 474). *Resting satyr*. Statue. M.

H. with base 1.80, without it 1.72. The much weathered head, on which the nose is modern in plaster while the hair is damaged, is of a coarser grained marble than the body but represents the type of the body even if it does not belong to this specimen. The left arm and part of the hand modern in plaster. The edges of the panther skin bruised, the tree stub and the legs overworked. Acquired in 1897 from the Palazzo Piombino-Boncompagni in Rome and found in the grounds of the Villa Spithoever.

This dreaming young satyr, who held his flute in his right hand and with the left is pushing the panther skin aside, has pointed ears and a rather coarsely built face, but otherwise is more human than satyr. The figure was extremely popular in the Roman period and there are about 70 replicas (cf. below Nos. 476 and 477), the best being in the Louvre and Madrid (Arndt-Amelung 1572). The original seems to have been a work of Praxiteles, or at any rate an artist closely associated with him.

Billedtavler pl. XXXVI: S. Reinach, Rép. Stat. II 2, 788,4. W. Klein: Praxiteles p. 204, enumerates the replicas. A new and more complete list in Riemann: Kerameikos II p. 107 seq.; our statue is No. 47. On the type see also G. E. Rizzo: Praxiteles p. 34 seqq. and pl. 48 seqq. Blümel: Katalog Berlin V p. 16 K 220. Süsserott: Griech. Plastik des 4. Jahrh. p. 157 seq. Arch. Anz. 1941 p. 488.

476. (I. N. 2237). *Resting satyr*. Statue. M.

H. 1.75 without plinth. The head is modern, but the remarkable thing is that the marble is of exactly the same quality and tone as the statue. The latter is covered with conspicuous patches and fractures where one should not expect to find them, and recall the falsifications of the Italian Cavaceppi in the 18th cent., which have deceived even modern scholars.

The statue came from the Villa Borghese and is a replica of "The resting Satyr" like No. 475, but mistakenly restored as Dionysus.



Billedtavler pl. XXXVI. S. Reinach: Rép. Stat. II 1, 134, 3. W. Klein: Praxiteles p. 204 No. 25. Arndt-Amelung 4647-48 (Fr. Poulsen). Riemann: Kerameikos II p. 108 No. 48.

477. (I. N. 591). *Satyr. Head. M.*

H. 0.30. The nose modern in plaster. Acquired in 1889. As in the case of No. 319, the treatment of the hair behind the frontal hair indicates that a metal band was fastened across. The same thing is to be seen in a replica of this satyr at Munich; otherwise the taenia is always of marble.

This head of "The resting Satyr" (compare Nos. 475-476) is well executed and has retained some of the musing charm of the original. The forehead especially is good modelling and of much character with the lower prominence and the fold along the brows which turn down towards the root of the nose. The hair is less resolved and more effective than that of the head on No. 475.

Billedtavler pl. XXXVI. N. C. G. 111. W. Klein: Praxiteles p. 205 No. 15.

478. (I. N. 1781). *Eros (previously called Satyr). Head. M.*

H. 0.18 from chin to vertex. The nose modern in plaster. The surface polished. Inferior copy. Acquired in 1900 from the dealer Alberici in Rome.

The similarity of the facial structure to the head of the flute-playing satyr (No. 480) led to its being called Satyr, but there is not a trace of satyr ears or the small satyr horns, so that with the little hair knot over the forehead and the long curly locks it is rather an Eros, related to the Eros from Centocelle in the Vatican (cf. G. E. Rizzo: Prassitele pls. 32-33).

Billedtavler pl. XXXVI. Arndt-Amelung 4649-50 (Fr. Poulsen).

479. (I. N. 489). *Satyr. Statue torso. M.*

H. 0.75. The head, right arm, left forearm, right leg and left lower leg missing. The back roughly carved. A branch of the tree trunk reached the back of the neck. Acquired from Rome.

The panther skin (pardalis) covering part of the body, and the shepherd's staff (lagobolon) on the tree trunk show that this is a satyr, and from a less fragmentary replica in London we learn that the left leg was crossed over the right, and that the satyr held a large bunch of grapes in both hands.

The head, which has not been preserved on any replica, was turned towards the left shoulder. The statue seems to have been a variant of—and probably a pendant to—"The flute-playing Satyr" (No. 480). He is generally wearing a pig skin.

Billedtavler pl. XXXVI. N. C. G. 110. Arndt-Amelung 4757 (Fr. Poulsen). For the type see Klein: Praxiteles p. 212, Variation I, and Amelung: Vatik. Katalog II p. 622 No. 409 (pl. 59). Further: Riemann: Kerameikos II p. 109 seqq.; our torso No. 16.

480. (I. N. 1793). *Flute-playing satyr. Head. M.*

H. 0.21 from chin to vertex. The nose new in plaster. Acquired in 1900 via Munich.

A good Roman copy of the head on the statue of the satyr boy playing a shepherd's flute. The sharp ears and the restless forehead characterize the child of nature. For the type, see under No. 480 a.

Billedtavler pl. XXXVI. Arndt-Amelung 4758-59 (Fr. Poulsen).

480 a. (I. N. 2477). *Flute-playing satyr. Head. M.*

H. 0.21 from chin to vertex. The nose tip and parts of the hair broken off. Acquired in 1910 in Rome. A good specimen of the same type as No. 480. The whole statue is preserved in several replicas, the one in the Louvre being the best.

This satyr boy leaned against a tree trunk like the famous resting satyr (No. 475) and was apparently carved either by Praxiteles himself or one of his followers. Of both figures it is true that they are bucolic poems in stone, and yet about fifty years earlier than the poetry of Theocritus.

Tillæg til Billedtavler pl. IX. Arndt-Amelung 4760-61 (Fr. Poulsen). For the type see Klein: Praxiteles p. 212 seqq., Arndt-Amelung 1068, 2436-7 and 4542.

481. (I. N. 588). *Satyr. Head. M.*

H. 0.33. The nose new in marble. Remnants of colour in the hair. Acquired in 1887 in Rome.

The original was a late-Hellenistic work, probably of the 1st cent. B. C., closely related to Praxiteles' satyr types, but gayer in character. Its nearest relation is a bronze head of a satyr at Munich (Br. Br. 5 B and 760. Sieveking-Weickert: 50

Meisterwerke pl. 42). Somewhat more remote is a group of heads, of which the best known is at Wörlitz (Arndt-Amelung 400).

Billedtavler pl. XXXVI. N. C. G. 125, right. Waldhauer: Katalog Ermitage II p. 60. The latest discussion of the type by Bernhard Schweitzer: Antiken in ostpreussischem Privatbesitz p. 171. Cf. Arndt-Amelung 4387-88.

482. (I. N. 590). *Satyr*. Head. M.

H. 0.23. Nose, upper lip, a little of the brow margins and a part of the right cheek patched with plaster. The hair bruised. Vegetable fibres on the surface. Acquired in 1890 from Rome.

The unruly hair, the two small horns above the forehead, the pointed ears and the two steatomata on the neck are all symbols of the satyr. In the hair is a ribbon. The style of the head is Hellenistic, related to a group of sculptures which Furtwängler (*Der Satyr von Pergamon* p. 12 seqq. and pl. III 1) called a "continuation of the style of Learches", a very vague appellation.

Billedtavler pl. XXXVI. N. C. G. 125, left. Arndt-Amelung 4762 (Fr. Poulsen).

483. (I. N. 559). *Flute-playing satyr*. Head. M.

H. 0.31. The nose-tip, part of the eyebrows, of the forehead and of the hair with the wreath broken off. Acquired in 1893 from Rome.

The pointed ears and the pine wreath in the hair characterize the satyr, and we must imagine him as playing the double flute, traces of which are to be seen on the lips. The work is Roman (drilled pupils), but after a bold Hellenistic original, related to the Barberini faun at Munich.

The Hellenes hated the distortion of the face caused by fluteplaying; for this reason Athena threw away the flute which Marsyas later picked up, and Alcibiades refused to take lessons in flute playing, in which he was supported by his friends (Plutarch: Alcibiades 2), whereas two prominent contemporaries—Callis and Critias—were exceptions in that they learned to handle the instrument (Athenaios I 184 d. Cf. Wilamowitz: Platon I p. 50). However, flute-playing suits the satyr, and the effect is described thus (Philostratus: *Imagines* I 21): "His cheek seems to shake, indeed actually to dance as he plays". Or we might quote a Greek verse in Cicero (*Ad Atticum* II 16, 2): "He no longer plays small flutes, but makes wild blasts without bellows."

Billedtavler pl. XXXVI. N. C. G. 133-34 (wrongly identified as a Wind or Sea God). For the motive cf. a head in New York, Bull. Metrop. Mus. 1925 p. 106 fig. 5.

484. (I. N. 498). *Satyr*. Statuette torso. Palombino marble.

H. 0.19. The rock-shaped base modern. Acquired in 1890 from Rome.

With the animal skin caught at the left shoulder, the satyr seems to have taken a long stride forward towards the right (from the viewer) with the head turned towards the same side, whereas the right arm is drawn back. This little figure, which is exquisitely carved even on the back, is a good piece of Roman work, possibly after a Hellenistic prototype.

Billedtavler pl. XXXVI. Reinach: *Rép. Stat.* IV 75,5. N. C. G. 139 left (the earlier literature given there).

485. (I. N. 524). *Satyr*. Fountain figure. M.

H. 0.44. said to have been found in a Roman villa below the Villa d'Este, and acquired in 1894 from a private collection in Tivoli.

This satyr, which is minus the tail and the pointed ears, is squatting and looking roguishly upwards, his right hand grasping the panther skin rolled round the water basin which he is carrying on his left shoulder. The figure is drilled through for a water-pipe and has been spoiled by the running water, especially the left forearm. Roman work.

Billedtavler pl. XXXVI. N. C. G. 140 right (with earlier literature). Kaschnitz-Weinberg p. 206 No. 459.

486. (I. N. 528). *Vanquished satyr*. Statuette. M.

H. 0.56. The left cheek, the nose, lips, chin and right arm from shoulder to hand restored. The right leg from the knee, all the left leg and left arm from the middle of the upper arm missing. Acquired in 1892 from Rome.

Of the assailant only the right hand in the satyr's hair is left. He has come from behind from the left side (the viewer's left) and by gripping the satyr's hair is trying to pull him backwards. The satyr is pressing his body forward, his right hand is holding that of his enemy and he seems to have raised his left arm in supplication. The right leg was evidently straight, the left bent. The assailant was presumably a giant with serpent feet.

The satyr, characterized by the animal skin over his shoulder and the little tail, has a small moustache and whiskers and in the modelling is reminiscent of Pergamene art. In all probability, however, it is not an original, but a Roman copy like a similar torso in the store-room of the Vatican (Kaschnitz-Weinberg No. 164, pl. XXXIX).

Two satyrs battling with a giant with serpent feet are to be seen in the Conservatori Palace (E. Petersen, *Bull. Com.* XVII 1889 p. 17 seqq. E. Petersen: *Vom alten Rom* p. 138 seq. Stuart Jones: *Palazzo dei Conservatori* pl. 28, Gall. 8). Figures from similar groups are known at the Villa Albani (Arndt-Amelung 1107-08), Naples (Guida Ruesch 508; Reinach: *Rép. Stat.* II 26, 3) and Dresden (Expedition Sieglin II 1 B p. 106, Blatt 9 No. 95).

Billedtavler pl. XXXVII. I. L. Ussing: *Pergamos* p. 117. N. C. G. 140 left (text p. 194 seq.). S. Reinach: *Rép. Stat.* III 39,2 and IV 74,1. v. Salis: *Altar von Pergamon* p. 77 seq. Schober, *Röm. Mitt.* 52, 1937, p. 87 note 1. Arndt-Amelung 4663-64 (Fr. Poulsen). Kaschnitz-Weinberg p. 83 No. 164.

486 a. (I. N. 512). *Torso of a satyr*. M.

H. 0.45. The head, both arms and the legs from the knee missing. A lump of raw material at the back of the neck and the cursory treatment of the back show that this small figure was intended to be viewed from the front. Acquired, like No. 486, in 1892 from Rome.

The satyr is nude, with the nebris knotted over the left shoulder, and with his right arm raised high is taking a long, energetic stride to the viewer's left. The motive suggests a fight, with the attack coming from the right, for there is a trace of a puntello on the left thigh. It may have been a fight with the panther of Dionysus (cf. Nos. 155 a and 158 a), the satyr swinging his throwing-club (pedum) in defence as does Eros No. 183. The figure is much more distinctly a Roman work than No. 486.

Billedtavler pl. XXXVII. Reinach: *Rép. Stat.* IV 76, 1. Arndt-Amelung 4675 (Fr. Poulsen).

487. (I. N. 1511). *Satyr*. Statue. M.

Height 1.57 (without plinth). Parts of the wreath, the right arm, the panther's right hind leg and the left foreleg missing. The figure has been smashed and is a good deal patched in marble and plaster. The nose, chin, lower part of the neck, left hand, part of the nebris

(calf skin) across the chest and its lower margin, the panther's left hind leg and the lower part of the tree stub as well as the whole plinth modern. Acquired in 1896 from the dealer Bardini at Florence.

A satyr, with a pine wreath in his hair and nebris full of fruit and grapes tied over his right shoulder, is dancing and holding something in his raised right hand, presumably a shepherd's crook (pedum), his head turned towards a panther curving about the tree trunk and devouring grapes. It is distinctly a garden figure, intended to be seen among vines or bushes and, as the crude finish at the back shows, stood against a wall.

The style is Hellenistic, and the type, generally called "The satyr in the orchard", was extremely popular in the Empire period (B. Schweitzer: *Antiken in ostpreussischem Privatbesitz* p. 17; l. c. a list of replicas, though there is a more complete one in the text of Arndt-Amelung 3559-60). There are replicas in collections in Rome, Naples, Florence, etc. (see Furtwängler: *Der Satyr von Pergamon* p. 13 and pl. III 1-3. Amelung: *Führer* p. 39 No. 58. *Monum. del Museo Torlonia* pl. XII 45). In a replica in the British Museum (Collignon: *Sculpture grecque II* p. 581 seq.) the satyr is holding an infant Dionysus in the folds of the skin, but this is undoubtedly a Roman alteration.

Billedtavler pl. XXXVII. Reinach: *Rép. Stat.* IV 72, 5. Text of Arndt-Amelung 3559-60, where our figure (No. 9) is incorrectly entered among the headless replicas. Arndt-Amelung 4766 (Fr. Poulsen).

487 a. (I. N. 492). *Silenus with the infant Dionysus*. Fragment of a group. Pentelic marble.

H. 1.04. Of the infant Dionysus only the left hand remains on the right shoulder of Silenus. The latter lacks the head, most of the arms, the right leg from the knee and the left foot. A remnant of a large puntello on his right hip seems to have been connected with a tree trunk or a pillar, against which Silenus would then be resting lightly with his right arm, on which he was carrying the infant Dionysus. Once belonged to the sculptor Kopf in Rome and acquired in 1889.

The motive recalls that of Silenus with the infant Bacchus in the well-known group in the Louvre, but the leaning posture is to the other side and the details—also in the modelling—are quite different. For instance, in our figure



the boy Dionysus sat upright as on the arm of the Praxitelean Hermes and, like the latter, doubtless was reaching out for a cluster of grapes held playfully in the air; a peg-hole above Silenus' left breast no doubt held a stay that was extended out to the grapes.

The Silenus is wearing the goat skin knotted over the left shoulder and the end of a ribbon on his right shoulder indicates that his head was adorned with a wreath. On the neck are the remnants of his long beard. It is difficult to say whether the torso is a Greek original or a Roman copy. The treatment of the obese body, of its hairing and of the shaggy skin is quite masterly.

Billedtavler pl. XXXVII. Reinach: Rép. Stat. IV, 37,4. N. C. G. 115. Waldhauer: Katalog Ermitage I p. 40. For the type cf. the figure in Not. Scavi 1908 p. 348.

488. (I. N. 1178). *Silenus as atlante*. Statuette. M.

H. 0.68. The nose modern in plaster. The lower legs missing. Found at Cumae in Campania and acquired in 1894 in Rome.

Atlas supported the world in the extreme west, and therefore the male figures often used by the Romans to support cornices were known as atlantes. The pot-bellied, bald-headed Silenus with the big ears in our figure is represented in this function, a veritable Atlas, though this does not affect the crafty expression of the face.

Billedtavler pl. XXXVII. Arndt-Amelung 4767 (Fr. Poulsen).

488 a. (I. N. 540). *Silenus battling with a hermaphrodite*. Fragmentary group. M.

H. 0.41. The head of the hermaphrodite was fixed with a metal clamp, the joint surfaces being smooth. Of the Silenus only a little of the legs remains. Acquired in 1893 from Rome.

The symplegma formed by these figures is known from other replicas, among which the specimen at Dresden is the most famous and the best. The frivolous representation of the bearded old Silenus endeavouring to take the young hermaphrodite unawares but is flung backwards against the rock is an elaborate development of the natural struggle between an amorous satyr and a coy nymph (cf. Rev. Arch.

1898, I p. 331. Br. Br. 731-732). Another variation equally frivolous, of an ithyphallic hermaphrodite drawing a young faun to him, was also in great favour and stood e.g. in four replicas, one in each corner of a room in a bathing establishment at Cherchel (cf. P. Gauckler: Musée de Cherchel pl. X 3 and p. 123 seq.). In our group there was excellent contrast between the dry musculature of the woodland beast and the soft contours of the laughing woman. A famous symplegma at Pergamon was carved by the younger Cephisodot, son of Praxiteles (Pliny: Nat. hist. 36,24), and it is doubtless presumable that these different groups developed from this as their starting point.

Tillæg til Billedtavler pl. IX. N. C. G. 139. Br. Br. Text of pl. 731 p. 3 No. 13. All known replicas are enumerated there. Ed. Schmidt in Festschrift, Arndt p. 102. Mustilli: Museo Mussolini p. 75 No. 11.

489. (I. N. 1846). *Silenus*. Statuette. M.

H. 0.31. Right eyebrow, parts of the wreath, most of the arms, the right leg from a little above the knee and the entire left leg missing. The figure was acquired at Naples in 1901 and was reputed to have been found in a Roman villa below Gran Sasso, Naples.

Ivy in the hair, and a nebris over the right shoulder. The remnant of a stub at the left hip, in conjunction with the turn of the head and the grave face all suggest that the figure was part of a composition, e.g. a fight with the panther of Dionysus.

Roman work of 2nd cent. A. D.

Billedtavler pl. XXXVII. Reinach: Rép. Stat. IV 32,8. K. A. Neugebauer: Antiken in deutschem Privatbesitz p. 19 No. 40. Arndt-Amelung 4768 (Fr. Poulsen).

489 a. (I. N. 2574). *Serapis*. Head. M.

H. 0.32. The head shaped for insertion into a statue. The nose and part of the forehead broken off. Poor Roman copyist work. Acquired in 1911 from Rome and stated to have come from Benevento.

In his hair the god has first a twisted band like Apollo No. 79 a. Alongside it are seven holes for the radiated diadem which is ascribed to Serapis as to the Sun God (cf. similar seven holes in the famous colossal head in the Sala Rotonda in the Vatican, Br. Br. 163; Lippold: Vatik. Katalog III, I p.

135 seqq.). Finally, up on the crown of the head is a circular hole with an iron peg to secure the modius, the half-bushel measure worn by Serapis as the god of fertility.

Serapis (or, as his earliest name was, Sarapis), was created by Ptolemaios I of Egypt as a substitute for Osiris, capable of satisfying both the Hellenes and the Egyptians, and his temple and cult with its complicated theology were preserved right up to the close of paganism (Wilamovitz: *Hellenistische Dichtung* I p. 24. Cf. R. Helbing: *Auswahl aus griechischen Papyri* p. 101 seqq., 111 seqq. etc. B. G. M. II, 423 and III, 846).

The prototype of the many Serapis images was the well-known statue of this god in the principal temple at Alexandria, carved in the 4th cent. B. C. by the Attic sculptor Bryaxis; but there are so many variants that it is difficult to form any definite idea of this first image (Amelung, *Revue arch.* 1903, II, p. 177 seqq. Furtwängler: *Gemmen* I pl. LIX 10. Arndt-Amelung 77-78 and 905. Picard, *Mon. Piot.* 28, 1925-26, p. 127 seqq. Lippold, *Vatik. Katalog* III, I, p. 110 seqq. No. 539 and *Festschrift Arndt* p. 115 seqq.).

Two Serapis busts were unearthed during the Danish excavations at Hama, Syria. Cf. H. Ingholt: *Rapport préliminaire sur la première campagne des fouilles de Hama. Vid. Selsk. arch.-kunsthist. Medd.* I 3 p. 22 seqq. and pls. IV-V.

See also No. 847.

Tillæg til Billedtavler pl. IX. Arndt-Amelung 4769-70 (Fr. Poulsen).

490. (I. N. 876). *Sitting sphinx*. Table leg. M.

H. 0.84. Part of the breast, the wings and fore-paws missing. Acquired in 1889 in Rome.

The sphinx is represented sitting and in relief on both sides of a slab. These slabs could be used as table or bench legs, and the figures are generally in the archaic or, as in this case, the classical style. Three heads in high relief in the same style as that of our sphinx were found in the Athens agora (Shear, *Hesperia* V 1936 p. 10 and fig. 10). See also a head at Venice, Arndt-Amelung 2485-87. For the type cf. No. 491 and G. Richter: *Ancient Furniture* p. 120 fig. 281 and P. Gusman: *L'art décoratif de Rome* II pls. 77 and 103.

Billedtavler pl. XXXVII. Alda Levi: *Sculture greche e romane del Palazzo*

Ducale di Mantova p. 18 seq., No. 4 and pl. XXI. Several parallels mentioned there.

491. (I. N. 1857). *Sitting sphinx*. Table foot. M.

H. 0.62. The nose recent in marble. The forelegs, the hind part of the body and most of the wings are missing. The surface damaged through treatment with acid. For the type cf. No. 490. Acquired 1902 from Rome, said to have been found at Frascati.

The hair with the regular, spiral-ended locks is in the archaic style, but the face type itself is somewhat later, a poor imitation of the severe style and in conformity with a likewise Roman head of a woman of which several replicas, and even the corresponding statuary type are known (Arndt-Amelung 2485-7. Mariani, *Bull. Com. XXXII* 1904 p. 299 seqq., pls. VIII-IX. *Amer. Journ. Arch.* VI 1902 pl. XV. V. H. Poulsen, *Acta Arch.* VIII 1937 p. 132 seq.). The head in the Glyptotek is thus an example of how freely the Roman copyist sometimes combines traits from various types.

Billedtavler pl. XXXVII. Text of Arndt-Amelung 2485-87.

492. (I. N. 1414). *Silvanus*. Statue. M.

H. with the plinth 1.58, without plinth 1.50. The nose, lips, the left eyebrow and eye, and parts of the cheek are recent work in plaster; right arm, left hand and part of goat skin, the whole of the left leg and part of the plinth in marble. The hind part of the body and the fore-paws of the dog by his side are preserved. The left hand belonging to the statue was acquired later (I. N. 1426) and reproduced as No. 493 in Billedtavler pl. XXXVII. Acquired 1894 from Pozzuoli.

The god is nude, with top-boots and pine crown and in the goat skin at his left side carrying the fruit he has cut off with the sickle in his right hand. The statue is Roman work and of prevalent type (cf. Arndt-Amelung 1776 and 2325). The statue type itself seems created from a well known Zeus type of classical time (cf. L. Curtius, *Röm. Mitt.* 45, 1930, p. 1 seqq.).

Silvanus was the patron deity of the slaves in the time of the late Empire, and when in the year 185 Commodus made his infamous body slave, Cleander, the most influential man in the realm, Silvanus came to the peak of his power and was worshipped with the same ardour by the soldiers and

the highest officials at court alike (v. Domaszewski: *Geschichte der römischen Kaiser* II p. 237). On Silvanus see also Mustilli in *Atti del IV Congresso Nazionale di Studi Romani* II 1938 p. 95 seqq.

Billedtavler pl. XXXVII. Reinach: *Rép. Stat.* II, 1, 43, 5.

493. (I. N. 2232). *Silvanus*. Fragment. M.

H. of torso 0.26, of socle 0.16. Acquired from Rome.

The torso shows the chest of a Silvanus (cf. 492), probably of a tall bust of which the square socle in that case formed the base. On this is a pig, and on its right a fragment of a resting male figure with a club supported on a rock, i.e. a Heracles. The two sides are without ornament. Preserved with the fragment is the skin with the fruit. The head was made separately.

Billedtavler pl. LXXIII. Reinach: *Rép. Stat.* IV 30.2.

494. Missed by Carl Jacobsen.

494 a. (I. N. 2421). *Sow with pigs*. M.

H. (with plinth) 0.46, L. 0.75. The front part of the group with the pigs is unfortunately modern, but outstandingly well restored. The sow's fore-legs, snout and ears are also modern. The plinth was made to fit into a base. Acquired 1909 from the art dealer Simonetti at Rome.

The modelling of the sow is excellent; it is an example of Roman realism at its best, accurate and impressive. It may be a Roman copy of a Hellenistic original.

The present work is a counterpart of the gorgeous group: *Sow with pigs*, in *Sale degli animali* in the Vatican and acknowledged as such by Amelung (Helbig-Amelung: *Führer* I Nr. 176. Cf. Amelung: *Vatik. Katalog* II p. 373 No. 194 and pl. 40 and *Catalogo della Mostra Augustea* p. 26 No. 13). Whether this group, which is extant in several variants, should be taken as a representation of the Laurentian sow, which plays such an important rôle in the Aeneas legend (the Aeneid III v. 393 seqq., VIII 42 seqq., and 81 seqq. Cf. Dionys. Halic. I 56 and Juvenal Sat. VI 177 and XII 72-74), or is a decorative group without any particular significance, is an open question.

Tillæg til Billedtavler pl. IX. Reinach: *Rép. Stat.* V 2, 444, 3. Gisela Richter:

Animals in Greek Sculpture p. 25, 69 and fig. 119. Well defined representations of Aeneas and the Laurentian sow are i. a. a relief in the British Museum: *British Museum Quarterly* II 1927-28 p. 84 and pl. LII; moreover an altar in the Vatican, Cambridge Ancient History, vol. of plates IV 130 c; fragment of a relief in the Capitoline Museum, Stuart Jones: *Museo Capit.* pl. 8 No. 23 a; a bronze medallion in the National Library, Paris, *Catalogo della Mostra Augustea* p. 27 No. 21 etc.

495. Transferred to the Helbig collection as H. 245.

496. (I. N. 1803). *Statue of a man*. M.

H. without the plinth 2.10. Modern and in marble are the head (with false patching of nose and lower lip, which was never divided from the rest, but outlined with a groove), two fingers on the right hand, legs and feet, plinth and scroll. From Palazzo Grimani at Venice. Acquired 1901 via München.

The bad condition makes the statue quite worthless. It was probably a Roman copy after a Greek original, related to the Aischines type.

Billedtavler pl. XXXVII. Düttschke: *Antike Bildwerke in Oberitalien* V No. 387. Reinach: *Rép. Stat.* IV 386, 8. R. West: *Römische Porträtplastik* p. 43 and pl. VIII 29. Arndt-Amelung 4771-72 (Fr. Poulsen). *Acta Arch.* XV 1944 p. 64 (V. H. Poulsen).

497. (I. N. 1608). *Telamon*. Statue. M.

H. 1.00. The nose, chin, right arm, left arm and hand, legs from the knee, the plinth and greater part of the support at back restored. The figure has been fractured completely and large parts of the body repaired with plaster. Acquired 1897 at Rome.

A young satyr with a pad on his neck. Telamons or atlantes were the names given by antiquity to such supporting figures in architecture. Here the satyr has probably served as a leg of a table.

The same satyr type with a wine bag across the shoulders and ending in a herm shaft, also probably a table leg, is at Mantua (Alda Levi: *Sculpture greche e romane del Palazzo Ducale di Mantova* pl. LV a). Another replica in the Hillyer Art Gallery, Smith College, Northampton, U.S.A. (*Bull. of Smith College* May 1920 p. 4 seqq. *Amer. Journ. Arch.* XXV 1921 p. 98). The National Museum at Stockholm has a similar figure. Cf. also No. 498.

Billedtavler pl. XXXVIII. Reinach: *Rép. Stat.* IV 74, 2 (3 = our No. 498). Arndt-Amelung 4774 (Fr. Poulsen).



498. (I. N. 1609). *Telamon*. Statue. M.

H. 1.00. Both arms, the right hand, plinth, lower legs and the entire support at the back are modern. The eyes hollow for inlaying.

Similar to No. 497, together with which it was acquired, but the satyr is bearded and turning his head in the opposite direction.

Billedtavler pl. XXXVIII. Arndt-Amelung 4775 (Fr. Poulsen).

499. (I. N. 522). *Triton*. Statue. M.

H. 1.19 with the plinth, 1.05 without. The nose and horn modern in plaster. The left hand has been broken off. Large parts of the shell horn, the left tail fin and the entire oar, which he shouldered with his right hand, are missing. The figure was acquired 1888 from Rome and was standing on a base 1.95 high of tile with traces of marble inlay and with three water pipes running through it, and served as part of a castellum of Aqua Marcia near the church S. Croce di Gerusalemme. The aqueduct Aqua Marcia was built in 144 B.C., restored in A.D. 79 and increased in A.D. 212 by command of the emperor Caracalla; judging from the style of the figure our statue must date from this last rebuilding.

Castella—dividicula—distributed the water to the surrounding houses and are known from Pompeii and from descriptions by Frontin and Vitruvius.

It is a good Roman decoration figure, but the Vatican has a much better Triton (Amelung: Vat. Katalog II pl. 46 No. 253), who is wearing a fish-skin knotted round his neck in the same way as Heracles' lion-skin. Our figure has only fins on neck and thighs and much less flowing locks than the Vatican's.

"The Tritons blow pierced shells and speak in a human voice" (Paus. VIII 2, 7). The same author says in another place: "On their heads they have hair of the colour of frogs from the swamps and there is also the resemblance that their locks cannot be parted. The rest of their bodies has stiffened to fine scales. They have gills below their ears and a human nose, but a broader mouth and teeth like wild beasts. In my opinion their eyes are blue and their hands, fingers and nails are like sea shells. Below their chest and belly they have tails like the dolphins' instead of feet." (Paus. IX 21, 1).

Tritons and sea centaurs were often used for decorative purposes in architecture; thus the upper columned hall above

the Zeus altar at Pergamon had Tritons as acroteria (Altertümer von Pergamon III I pl. XIV and p. 76).

The Triton in the Glyptotek is Roman work from the beginning of the third century A. D.

Billedtavler pl. XXXVIII. Reinach: Rép. Stat. II 1, 412, 3. N. C. G. 132. Krahmer, Röm. Mitt. 38-39, 1923-24, p. 154 note 1. Africa Italiana II 1928 p. 180. Neugebauer, Arch. Jahrb. 56, 1941, p. 190 and 196. On tritons cf. A. Greifenhagen, Arch. Anz. 48, 1933, p. 424 seqq.

500. (I. N. 1772). *Water Deity*. Colossal head. M.

H. 0.57. Nose, lips and part of left side of moustache are modern in plaster. The mouth was originally open, at there is a hole for the water pipe in the roughly hewn nape of the neck. The eyes are hollow. Drilling as in the second century A.D. Acquired 1900 from the art dealer Alberici at Rome.

The artist has characterized the wet element excellently through the thick wreath of rushes in the hair, the scaly growths on the cheeks and the beard dripping with moisture which illustrates Sophocles' words about a river god (the Trachine Women v. 13): "spring water welled in spouts from the tangled beard."

In Roman time such heads of water gods were used on fountains or as ornaments on sarcophagi, and sometimes their terribilità is added to with sea monsters or dolphins which play about in their hair and beard, obviously indicating Oceanos (cf. B. Ashmole: Catalogue of Ancient Marbles at Ince p. 53 No. 123; pl. 20. Amelung: Vatik. Katalog I p. 475; pl. 49 No. 244. Lippold: Vatik. Katalog III, I, p. 130 seq. Andreas Rumpf in 95. Berl. Winckelmannspr. p. 5 seqq.). Closest to it come two heads in the Villa Albani, Arndt-Amelung 4029-30, where the present head is mentioned in the text.

Billedtavler pl. XXXVIII. Arndt-Amelung 4776 (Fr. Poulsen). Picard's identification (Comptes Rendus de l'Académie 1937 p. 440 seqq.) of the sea god in the Vatican as Hadad is not convincing. Cf. the relief head of a sea god from Lixus (Spain) Arch. Anz. 56, 1941, p. 247 fig. 43.

501. (I. N. 1981). *Water Deity*. Mask. M.

H. 0.76. Tip of nose missing, lower lip and part of beard modern. Acquired 1903 from Rome.

Decorative Roman work.

Billedtavler pl. XXXVIII.

502. (I. N. 1280). *Vase (amphora)*. Oriental alabaster.

H. 0.56. Parts of the handles and body restored in plaster. This beautiful, ornamental vase dates presumably from the reign of Hadrian or a later emperor. Acquired 1895 from Rome. Not on view.

Billedtavler pl. XXXVIII.

503. (I. N. 879). *Vase*. M.

H. 0.34. Part of the lip and one handle broken off. Acquired 1889 from Rome.

This vase is a technical masterpiece with its fluted, translucent walls, which are so thin that the weight of the vase is only two kilos and forty grammes. The handle is also fluted. The period is probably the second century A. D.

Billedtavler pl. XXXVIII. N. C. G. 149

504. (I. N. 1281). *Three fragments of a Bacchus altar*. M.

H. 0.80. Acquired 1895 from a collection at Tusculum.

Dionysus and fragments of three Maenads are preserved. The design is known from several replicas, which like this relief are in archaic style. On the group see Alda Levi: *Sculture greche e romane del Palazzo Ducale di Mantova* pl. LVII; on cult dances H. Thiersch: *Pro Samothrake* (Wiener Sitzungsber. 212, 1, 1930) p. 6 seq.

Billedtavler pl. XXXVIII. Ed. Schmidt: *Archaische Kunst* pp. 28, 93 and pl. XII, 2-4. Arndt-Amelung 4777-78 (Fr. Poulsen).

505. (I. N. 1663). *Vase (bowl)*. M.

H. 0.45, diam. 0.58. Base restored. Acquired 1898 at Rome.

The bowl is fluted, the lip decorated with a cymatium and four goat heads. Probably a small Roman fountain basin.

Billedtavler pl. XXXVIII.

506. (I. N. 1518). *Votive Vase*. M.

H. 0.86. The base modern in marble. Parts of the neck and the handles, the head of one of the riders, the left arm of the other and the top of one metā restored in plaster. Found at Lake Nemi during an excavation in May 1895 together with the Diana head No. 87 in a room of the Diana temple. Acquired 1896 at Rome.

On the shoulder of the vase a cymatium, directly below it a band with vines.

The picture space is a representation of a race between two riders, each with a led horse. Between the riders are posts (metae) and in front of the one also the indicator for showing the number of rounds (cf. No. 785).

On the neck is the legend: Chio D. D. (= donum dedit). It might indicate that Chio has presented this vase and the other (507) to the gods in thanks for victory in a chariot race, and—as far as the other vase is concerned—for a pugilistic victory. They may, however, be decoration pieces without any special significance.

Decorative Roman work presumably from the first century A. D.

Billedtavler pl. XXXVIII. Not. Scavi 1895 p. 423 fig. 4. Arndt-Amelung 4779-80 (Fr. Poulsen). Acta. Arch. XII 1941 p. 15 (Fr. Poulsen).

507. (I. N. 1519). *Votive Vase*. M.

H. 0.94. Foot modern in marble. Upper part with handles, the nose of one satyr, the leg of the other with the base below restored in plaster.

Similar to 506, found in the same place and with the same legend. On either side of the picture space two long-bearded satyrs fighting over a tall wine jar (crater). They are pulling each other's hair, thrusting the other hand out ready to strike. Five marble vases with the same legend and found in the same spot are in the University Museum of Pennsylvania (The Museum Journal, Philadelphia, XI, 2, 1920, p. 37. Catalogue of the Mediterranean Museum, Philadelphia 1921, p. 175 seq.).

Billedtavler pl. XXXVIII. Not. Scavi. 1895, p. 427, fig. 3. Arndt-Amelung 4781 (Fr. Poulsen). Acta Arch. XII 1941 p. 15 (Fr. Poulsen).

508. (I. N. 1494). *Vase fragment*. M.

Acquired 1896 from the estate of Martinetti.

The fragment is a forgery by the sculptor Picconi (who also made the false Kore at Stockholm) and consequently removed from the collection.

Billedtavler pl. XXXVIII.

508 a. (I. N. 2634). *Vase*. M.

H. with lid 0.57. Well preserved, though the surface is covered with sinter. Acquired from Naples 1913.

On top of the lid a pine cone surrounded by two rows of downpointing leaves. On the small handles are spirals. Round the body two elegantly winding, intertwined vines. Above the foot a cymatium. Roman work.

Tillæg til Billedtavler pl. IX.

509. (I. N. 1764). *Vase*. M.

H. 0.52 Neck, handles, back and foot restored. Acquired 1900 at Rome.

The bottom part of the body of the vase has leaf ornaments. Above a vase with Persian griffins (lion-griffins) on either side. Roman.

Billedtavler pl. XXXVIII.

510. (I. N. 1829). *Vase*. Fragment. M.

Maximum height 0.29, Maximum breadth 0.34. Acquired Rome 1901.

The delicately executed fragment of a vase, the original diameter of which was 1.25, is decorated with acanthus, a laurel border, a conventionalized lily and two wing-shaped leaves; vestiges of the original handles. Early Roman empire.

Billedtavler pl. XXXVIII.

511. (I. N. 842). *Victory*. Relief fragment. M.

H. 1.12. Nose modern in plaster. Acquired 1889 from Rome and found, according to Helbig, at the barracks of the praetorian guards (Castra Praetoria) near Rome in 1886-87.

The curvature at the bottom shows that the relief once adorned the archivolt of a triumphal arch or a gateway. The flying goddess fills the space well with her raised wings. The work bears evidence of the time of Trajan or Hadrian. On the type cf. the triumphal arch of Benevent (E. Strong: *Scultura Romana* II p. 199 fig. 116) and a Victory in French private ownership (Sieveking, *Röm. Mitt.* 40, 1925, p. 161 seqq.).

Literary sources from the 15th and 16th century mention a triumphal arch near Castra Praetoria to which both this fragment and some architectural fragments found in its neighbourhood might have belonged.

Billedtavler pl. XXXIX. Platner-Ashby: *Topographical Dictionary of Ancient Rome* p. 108. Kähler in *Pauly-Wissowa s. v. Triumphbogen* p. 402. Strong: *Art in Ancient Rome* II p. 149 fig. 482.

512. (I. N. 2005). *Pastiche (originally called a Zeus statue)*. M.

H. 1.84. Acquired 1905 from Rome and originally in Palazzo Massimi alle Colonne at Rome.

The nude torso is Polycleitan and evidently a replica of Doryphorus. The lower part originates from an Aphrodite statue, a replica of the so-called Aphrodite Valenti. The torso on view in the museum, the lower part removed to the store-room.

Billedtavler pl. XXXIX. 2. Tillæg til Billedtavler pl. IX (the torso of Doryphorus). Reinach: *Rép. Stat.* IV 7, 6. Arndt-Amelung text of 2061, note.

513. (I. N. 2007). *Zeus (?)*. Head. M.

H. 0.30. Nose modern in plaster. Traces of colour on the pupils. From Palazzo Fondi at Naples. Acquired 1905 via Munich.

A free Roman representation of a tænia-decorated deity, probably Zeus, possibly Asclepius. Noticeable are the low brow and crown, which give the features a somewhat vulgar character. The head comes close to that of the well known Dresden Zeus (cf. Mustilli, *Bull. Com.* LXI 1933 p. 7 seqq.), though greatly altered, and the conventionalized beard on the chin is reminiscent of another famous Pheidias Zeus, best preserved in a bronze figure at Florence (*Röm. Mitt.* 45, 1930, pls. 4-6). Closest to our head comes a Zeus head of great beauty found at Cyrene (*Africa Italiana* I 1927 p. 3 seqq., pls. I-V L. Curtius: *Zeus und Hermes* p. 15 seqq.).

Billedtavler pl. XXXIX. Burlington Fine Arts Club: *Exhibition of Greek Art* 1904 pl. XL and p. 258 No. 63. Pollak, *Collezione Sarti*, 1906, text of pl. I 2. L. Curtius: *Zeus und Hermes* p. 33. Arndt-Amelung 4782-83 (Fr. Poulsen).

514. (I. N. 447). *Zeus or Hermes*. Head. M.

H. 0.25. Extremely well preserved, only the beard very slightly damaged. Acquired from the Count Tyszkiewicz collection at Rome. Originally from Athens. See under No. 25.

This is rather Hermes than Zeus, even if certain features, especially the downward looking eyes, might indicate the pre-eminent god and even a large idol as the prototype.



The work is good but somewhat dry, and though the eyelids meet in sharp angles as in genuine work of the 5th century B. C., (cf. Neugebauer: Studien über Skopas p. 42 note 197), the possibility of a Greek original from that century must be excluded. Like Nos. 25, 149 and 241, this head is evidently neither a Greek original nor a Roman copy proper, but a renewal of an ancient Attic herm intentionally made in the classical style (see under No. 24). Curtius regards our head as a genuine original of the fifth century B. C. and a head at Villa Albani as a copy of it. But our head is too small and poorly executed to rank as such and it would be more reasonable to assume that a famous temple figure was the model of both heads. The Albani head is considerably larger, a fact which also makes the idea of a direct copy from the head in the Glyptotek unreasonable. Finally, there is a replica of our head in the Louvre, further proof that we are dealing with copies.

— Billedtavler pl. XXXIX. S. Reinach: Têtes antiques pls. 117-18, N. C. G. 13. R. Lullies: Die Typen der antiken Herme p. 13. Matz in Arch. Jahrb. 46, 1931, p. 15 figs. 9-10 and p. 18. L. Curtius: Zeus und Hermes p. 2 seqq., figs. 1 and 3. V. H. Poulsen, Collections II 1938 p. 101 note 7. Arndt-Amelung, text of 4508-10. Cambridge Ancient History, Volume of Plates II, 58 c. Götze: Röm. Mitt. 54, 1939 p. 226.

515. (I. N. 1649). *Zeus or another bearded deity*. Head. M.

H. 0.18. Acquired 1898 from the Despuig collection, Mallorca. The tip of the nose, ear locks and the back of the head modern. The face itself is quite wry with dissymmetry.

The technique of the beard recalls the routinish, but soulless application of the running drill in the time of the late Roman empire, which has destroyed the form. The head is in Roman classicistic style and like Nos. 152 and 516 it belongs to the herm type which L. Curtius has classified under the letter B (Zeus und Hermes p. 54 seqq.).

Billedtavler pl. XXXIX. Arndt-Amelung 4784-85 (Fr. Poulsen).

516. (I. N. 564). *Zeus or another bearded deity*. Head. M.

H. 0.35. The technique of the nape of the neck shows that the head originates from a herm. Nose and right ear modern in plaster, left ear, shoulder-locks, parts of the beard knocked off. Acquired 1889 from Rome.

The head bears a close likeness to No. 152; both have for instance the open mouth; but No. 516 is of a stronger build, the face is fuller and has a more powerful expression. More likely it is a Hermes than a Zeus, a typical Roman decoration work. Closely related to it is a group of heads most adequately represented by specimens at Nîmes and Madrid; Arndt-Amelung 1410-11 and 1649-50. The treatment of the hair is reminiscent of the Cassel Apollo; see Nos. 61-62.

Billedtavler pl. XXXIX. L. Curtius: Zeus und Hermes p. 54 No. 7. Kaschnitz-Weinberg No. 8, pl. X. Arndt-Amelung 4786-87 (Fr. Poulsen).

517. (I. N. 1418). *Zeus*. Torso. M.

H. 1.22, of head alone 0.45. Lower part of forehead, brows, left eyelid, right eye, nose, mouth and greater part of the moustache modern in plaster. The flat back with the deep rectangular hole shows that this marble torso was connected with a block of wood covered by a bronze drapery (note the shaping of the left shoulder), thus being a fragment of an acrolith (on the technique Sieveking, text of Br. Br. 605). The figure was acquired 1901 at Rome and is said to originate from Valentano, near Lake Bolsena (Latium).

This Zeus type is Hellenistic, related both to Zeus from Otricoli (see under No. 250) and to the so-called Jupiter Verospi in the Vatican (Amelung: Vatik. Katalog II pl. 73 and Lippold, Festschr. für Arndt p. 123 with note 63. Cf. also Waldhauer: Katalog Ermitage I No. 1). It has been discussed whether the figure was executed in a sitting or standing position, but on account of the form of the epigastrium the former assumption seems probable.

Billedtavler pl. XXXIX. S. Reinach: Rép. Stat. III 6.2. Amelung, Rev. Arch. 1903, II, p. 201 and fig. 8. Arndt-Amelung 4783 (Fr. Poulsen).

518. (I. N. 1551). *Zeus*. Statue. M.

H. without plinth 1.53. Arms missing. Nose, part of right thigh, lower part of legs with the feet, plinth and half the tree-trunk modern in plaster. Acquired 1896 at Rome from a Napolitan.

A replica of this statue is known, earlier in Villa Ludovisi (Th. Schreiber: Collection Ludovisi No. 282. S. Reinach: Rép. Stat. II, I, 6, 3). Zeus probably held a Nike in his right hand and supported his left on a sceptre. The lines of the body are almost Polycleitan, but the head has Hellenistic features. Consequently typical eclectic Roman work. Cf. No.

522 and a likewise eclectic Zeus at Leiden, J. Brants: Description of Ancient Sculpture I pl. 3.

Billedtavler pl. XXXIX. Reinach: Rép. Stat. II, I, 6, 4 and IV 1, 5. Cf. Arch. Anz. 56, 1941 p. 615 fig. 120.

519. (I. N. 1819). *Zeus*. Head. M.

H. 0.35. Tip of nose modern in plaster. Acquired 1901 at Rome.

The elaborate drilling and the porcelain-like skin prove it to be Roman work of the second or third century A. D.

Like No. 513 (which see) the head is Roman work executed in close relation to the classical type which is represented by the Dresden Zeus. Nearest in likeness to it comes a Zeus head, which from the Sarti collection passed on to the Ruesch collection, from which it was sold (L. Curtius: Zeus und Hermes p. 20 and fig. 7. Auktionskatalog Sammlung A. Ruesch. Zürich 1936. pl. 45).

Billedtavler pl. XXXIX, Arndt-Amelung 4789-90 (Fr. Poulsen).

520. (I. N. 1664). *Zeus*. Colossal head. M.

H. 0.54, from hairline to point of beard 0.41. The nose and a few locks on the forehead damaged; with these exceptions excellently preserved. The back rough and with holes for stucco coating and the fixing of a metal wreath. The red colour of the face does not originate from the earth strata in which the head was found, but was laid on. The pupils were reserved as lighter rays in the red corneas; there are red, broad eyebrows, red lips, red beard, even two red spots on the cheeks, all these traces of colour presumably being the foundation for a gilding, as may be seen from a Hephaestus head in Museo Mussolini at Rome (D. Mustilli: Il Museo Mussolini pl. XXXIX 161-62; text p. 57 No. 20). The head was acquired in 1898 and said to have been found at Ceprano, the Fregellae of Antiquity in southern Latium.

This colossal head is related to a group of Zeus or Jupiter portraits of which the foremost representative is the Otricoli Zeus in the Vatican. It is also related to a group of heads of the god Serapis, which date back to an original at Alexandria by Bryaxis, one of the most famous sculptors of the fourth century. Of the Zeus heads a masterpiece of the latter half of the fourth century B. C., perhaps at Alexandria, also seems to be the original. Technically our head also shows influence of Alexandrian art.

Billedtavler pl. XXXIX. Br. Br. text of pl. 605 fig. 1. Roscher's Dictionary s. v. Zeus p. 736. Lippold, Festschrift für P. Arndt p. 123 fig. 7. Fr. Poulsen: La collection Ustinov p. 16 seq. and Collections II 1938 p. 49 and fig. 52. Franklin P. Johnson: Lysippos p. 140 seq. E. Capps jr., Hesperia VII, 1938 pp. 544 and 551. Ibid. p. 548 seqq. and fig. 8 a Serapis head with traces of gold on red priming. Lippold: Vatik. Katalog III, I, p. 111. Waldhauer: Katalog Ermitage I p. 5. Kaschnitz-Weinberg p. 107 nr. 232. Our head is presumably not identical with a similar colossal head which was earlier at Vicenza, Dütschke V No. 44, as Arndt supposed; Heydemann: Mitteil. aus den Antikensammlungen in Ober- und Mittelitalien p. 12 No. 9, for the measurements do not agree and there is nothing in the texts about the remarkable red colour.

520 a. (I. N. 2117). *Zeus*. Imago clupeata. M.

H. 0.80, diam. 0.74. The nose modern. From Venice. Acquired 1907.

Colossal marble medallion with a bust of Zeus.

The god is wearing a cloak and an oak leaf wreath with ribbons gathered together over the forehead with a gem. The hollow pupils (modern lead fillings) and the drilling of hair and beard point towards the second century A. D.

The prototype is the relief-ornamented shield freely suspended, as wall paintings from Pompeii show, between the columns of small circular buildings or peristyles. Cf. Daremberg-Saglio, s. v. clipeus p. 1259 figs. 1667-8. The large heavy marble shields with reliefs were, however, let into the walls. (Survey in O. Deubner, Athen. Mitt. 62, 1937, p. 79 seqq.). A similar shield with Zeus in the museum at Aquileia, Reinach: Rép. Rel. II 114, 3. Cf. also J. Bolten: Die Imago Clupeata. Paderborn 1937.

Tillæg til Billedtavler pl. IX.

521. (I. N. 619). *Satyr with the infant Dionysus*. Statue. M.

H. 1.77 with plinth, 1.68 without; with the child 1.96. The figure is built up of fragments with a filling of plaster in between. The hands, greater part of both arms, right side of the body, parts of the head restored in plaster, also the entire figure of the child with the exception of the left leg from below the knee. Acquired 1893 from Rome together with 522-27. The provenance is reputed to be in the neighbourhood of the Thermae of Trajan, Via delle Sette Sale.

Dionysius is riding on the shoulder of the satyr. The statue is worthless from a stylistic point of view on account of the many patchings. On the plinth is the legend:

ΦΑ ΖΗΝΩΝ ΑΡΧ  
--- ΣΗΜΑΦΡΟΔΙΣ

Directly after the find was made the legend was complete as follows:

ΦΑ ΖΗΝΩΝ ΑΡΧΙΕΡΕΥΣ  
ΚΑΙ ΔΙΑΣΗΜ(ΟΣ) ΑΦΡΟΔΙΣΙΕΥΣ  
ΕΠΟΙΕΙ

Flavius Zenon, pontiff and renowned, from Aphrodisias made it (the statue).

Zenon, a famous artist from Aphrodisias in Asia Minor, by whom a signed statue at Syracuse is also known, made and signed this statue and also No. 523. The entire group Nos. 521-25 is part of a larger find of statues and fragments of statues which was made in 1885 at the Esquiline hill at Rome, but, unfortunately, badly collected and therefore partly lost again, just as it is also uncertain whether the patched fragments really belong together. The statues have probably been placed as ornaments in a public building (a nymphaeum or the like) and date from the time of Hadrian or the Antonines. They were executed by sculptors from Aphrodisias who were evidently much in favour at Rome during the second century A. D., as a great number of works by this school, both signed and unsigned, are known. The exaggerated proportions may call the Baroque to mind and even be reminiscent of el Greco's paintings. The entire material has now been collected by Maria Squarciapino: La Scuola di Afrodizia, Roma 1943 (referred to in the following as Squarciapino). The statues at Copenhagen are treated by Squarciapino p. 38 seqq. Cf. also Jacopi in Mon. Antichi 38, 1939, p. 189 seqq.

Billedtavler pl. XXXIX. N. C. G. 169 (all the early literature is mentioned in the text of 161-69). G. Lippold: Kopien und Umbildungen p. 106 seqq. Squarciapino p. 41 and pl. XII a. On the school at Aphrodisias and its work see Squarciapino's book and also Jocelyn Toynbee: The Hadrianic School p. 242 seq. and Snijder, La Critica d'Arte I 1935 p. 32.

522. (I. N. 620). *Zeus*. Statue. M.

H. without plinth 1.73. Like No. 521 it is built up of many pieces and much restored in plaster. The tree trunk modern in marble. The head well preserved, only the tip of the nose in plaster. The arms are missing; the right arm was lowered, the left raised and the hand

supported on the sceptre, of which traces are seen on the plinth. Acquisition and provenance as No. 521.

The work of the head is much superior to that of the body, which comes close to a known classical Zeus type (Röm. Mitt. 45, 1930, p. 1 seqq. and pl. 1 seqq.). Cf. No. 518. On the plinth traces of an inscription *ΡΟΔΙΣΙΕΥΣ* (Αφροδισιεύς). The conformity of style with No. 524 makes it probable that Flavios Chryseros was artist. Cf. also No. 525 and under No. 521.

Billedtavler pl. XXXIX. N. C. G. 161-62. Reinach: Rép. Stat. IV 2, 8. Röm. Mitt. 57, 1942 p. 255. Squarciapino p. 40, and pl. XI and G. c.

523. (I. N. 621). *Heracles*. Statue. M.

H. without plinth 1.88. Like Nos. 521-22 it was built up of many pieces and much restored in plaster, especially the legs. Arms missing. In 1949 the patchwork of old and modern was dissolved, and now only the bust is on view. H. 0.64; the nose and the fringe of hair on the forehead knocked off. On the provenance see No. 521.

On the plinth traces of an inscription:

ΦΑ ΖΗ---ΔΙΑΣΗΜ ΑΦ---ΕΙ.

The complete inscription was as in No. 521.

Heracles, whose ears are swollen like an athlete's, was grouped with an animal of which the tail is seen between his feet. The Cerynitian hind and the Nemean lion have been considered, but Heracles' posture would sooner suggest Cerberus as an appendix. The figure has Lysippic traditions.

Billedtavler pl. XXXIX. Reinach: Rép. Stat. IV 130, 1. N. C. G. 167-168. Squarciapino p. 41 and pl. XII b and G, a.

524. (I. N. 622). *Poseidon*. Statue. M.

H. without plinth 1.76. Built up of many pieces with plaster filling. The legs from the knee are modern, only the right foot—is antique. The arms are missing; the right arm was lowered, the raised left held the trident, which was supported by props on the left thigh and foot. The head is well preserved. For the provenance see under No. 521.

On the plinth the legend:

ΦΑ ΧΡΥΣΕΡΩΣ ΑΦΡΟΔΕΙΣΙΕΥΣ ΕΠΟΙΕΙ

Like No. 525 this statue is by Chryseros of Aphrodisias.

On the upper surface of the plinth waves are indicated,



and on the left in front of the stub is the hind part of a sea monster.

The posture of this figure is reminiscent of the art of Lysippus (cf. No. 253), while the prototype in itself is the same Zeus type as of No. 522. See further under No. 521.

Billedtavler pl. XXXIX. Reinach: Rép. Stat. II 1, 29, 6. N. C. G. 163-64. Lippold: Antike Skulpturen der Glyptothek Ny Carlsberg p. 26 and fig. 30. Squarciapino p. 39 and pl. XII c and XIII. Mustilli in Atti del IV Congresso Nazionale di Studi Romani II 1938 p. 100.

525. (I. N. 623). *Helios (?)*. Statue. M.

H. without plinth 1.75. Assembled from many pieces and patched in plaster like Nos. 521-24. Forearms missing as well as a few folds of the cloak and the head of the horse. Nose, mouth, chin and part of the radial diadem restored in plaster. The right foot much restored. Provenance: see under No. 521.

On the plinth the legend:

-ΦΑ ΧΡΥΣΕΡΩΣ ΑΦ[ΡΟΔΕΙΣΙΕΥ]Σ ΕΠΟΙΕΙ.

This is also the artist Chryserus as in No. 524.

The nude deity is wearing a small cloak round his shoulders and on his head a crown which is a mixture of the radial diadem of the sun god and the mural crown (cf. No. 609). At the left leg of the figure are: waves and the forepart of an animal, evidently the fore-quarters of a horse (suggesting the team of the sun god).

Billedtavler pl. XXXIX. Reinach: Rép. Stat. IV 61, 1. N. C. G. 165-66. Crema, Mon. Lincei 33, 1939 p. 124 (60). Squarciapino p. 39 and pl. X. (doubtful whether the plinth and the statue belong together). Cf. Arndt-Amelung 1517-20.

526. *Fragment of a plinth with the legend:*

Α ΧΡΥΣΕΡΩΣ ΑΦ.

H. 0.10. Same artist Chryserus as in Nos. 524-25. On provenance see No. 521.

Billedtavler pl. XXXIX. Bull. Com. 1886 p. 319 No. 7 and pl. XI.

527. (I. N. 539). *Plinth with foot and inscription:*

ΕΥ---ΠΟΙΕΙ

(Αφροδισεύς ἐποίησεν). H. 0.18. See further under No. 521.

Billedtavler pl. XXXIX. Bull. Com. 1886 p. 320 No. 13 and pl. XII.

528. (I. N. 1956). *Roman*. Statue. Pentelic marble.

H. 2.03, without plinth 1.90. Restored are the nose, mouth, part of the lower neck, both hands and the scroll, front part of the right and the left foot and part of the plinth. The ears damaged. Acquired 1902 from the art dealer Simonetti at Rome, but the marble suggests that the statue originates from Athens.

The head belongs to the statue into which it is fitted and like the drapery it bears evidence of a mixture of Greek and Roman tradition, the pathetic eyes being reminiscent of Greek, the calcotte-like hair of Roman portrait art. The dress is the old-fashioned Roman toga, toga exigua, which on many points is reminiscent of the Greek cloak, himation, Lat. pallium, but unlike the latter rounded at the bottom (cf. on this garment Goethert: Zur Kunst der röm. Republik p. 15 seqq. and Röm. Mitt. 54, 1939 p. 179. Further Vessberg: Studien p. 177). Also the top boots prove that it is a real Roman, although the book case at the side suggests literary interests.

The statue belongs to the time of the Republic, but attempts to date it to the second century B. C. must be rejected, even if the style is marked by Hellenistic-Etruscan influence. Related heads are known from Delos, among them one which, on account of its good state of preservation, must date from the time after Sulla's destruction of the island in 88 B. C. (Michalowski: Portraits hellénistiques et romains de Delos p. 41 fig. 26 and pls. XXVI-XXVIII). For the statue type also cf. a late Republican figure, Arndt-Amelung 3901. In Italian provincial museums are several Romans from the termination of the Republic in similar cloaks. Vessberg's dating to the time 70-50 B. C. and Schweitzers to about 70 B. C. seem to be correct.

Billedtavler pl. XXXX. Hekler: Bildniskunst 129 a. Arndt-Amelung 2019. Reinach: Rép. Stat. IV, 386, 9. Kaschnitz-Weinberg, Röm. Mitt. XLI 1926 p. 183 seqq. and Beilage XXVI-XXVII. Roh. West: Röm. Porträtkunst I p. 41 and pl. VIII 27 and IX 28. Fr. Poulsen: Probl. Röm. Ikon. p. 6 seq. Van Essen, Mededeelingen van het Nederlandsch Instituut te Rome VIII, 1928, p. 46 note 3. Pericle Ducati: L'Arte in Roma p. 57 and pl. XXIII. Vessberg: Studien p. 193, 220 and pl. LVIII. Sieveking, Philol. Wochenschr. 1943 p. 68. Bernh. Schweitzer: Die Bildniskunst der römischen Republik (Leipzig 1948) p. 80 seqq. and fig. 109, 113, 113 gives a fine analysis of the head and compares with the bust of Sorex from Naples and other portraits from the decade after Sulla's death in 82 B. C. Buschor: Das hellenistische Bildnis p. 54, 56.

529. (1657). *Roman statue with plaster head. M.*

H. 2.06 with head, but without plinth. Left leg from below the knee restored in marble, right arm, left forearm with the hand and the foot supported on the forearm, restored in plaster. The statue was acquired 1897 at Rome. The head is a reduced replica in plaster of the colossal head of Caesar at Naples (A. B. 261-62. Bernoulli: Röm. Ikon. I pl. 13. Hekler: Bildniskunst 158 b).

The body with the cloak round the loins is of the same pattern as a number of portrait statues from the beginning of the Empire (cf. No. 538 and Lippold: Vatik. Katalog III, I, p. 154 seq., No. 559; pl. 55).

Billedtavler pl. XXXX. Reinach: Rép. Stat. IV 361, 1.

530. (I. N. 704). *Statue with plaster head affixed. M.*

H. 2.15 (without plinth), 1.88 without head. Bottom part with feet and plinth restored in marble; the hands, large parts of the toga and a middle piece about the knees restored in plaster. Acquired at Rome. The head is a cast in plaster of the Augustus head of the statue from Prima Porta, now in the Vatican (Helbig-Amelung: Führer 5. A. B. 701-03. Br. Br. 225).

The statue resembles a toga-statue in the Lateran that had a new head affixed in Constantine's time (Andt-Amelung 2213. L'Orange: Spätant. Portr. p. 64 no. 7 and p. 139 no. 192), and the shape of the toga and the elegant treatment of the drapery as a whole indicate that it was made in the time of Trajan (cf. Michon, Mon. Piot XVII 1909 p. 187 seqq. and fig. 7. Amelung: Vatik. Katalog II pl. 26 No. 102, i and k.; p. 288).

Billedtavler pl. XXXX. Reinach: Rép. Stat. IV 360, 5.

531. (I. N. 1643). *The Empress Livia. Statue. M.*

H. 2.15. Left shoulder and the upper part of the cornucopia restored in marble, the diadem (after distinct traces in the hair), the nose, point of the chin, parts of veil and drapery, right arm and hand with sacrificial bowl restored in plaster. The face and lower part of the body highly polished, while the upper part of the body, nape of the neck and back have the original surface. The head has been broken off, but almost certainly belongs to the statue, as the proportions and the patina of the nape of the neck and the back are the same. The head has not been fixed correctly, but should have been turned a little more towards the right shoulder of the figure. The statue originates from Pozzuoli and was acquired from Rome 1898.

The features are Livia's (cf. especially Nos. 615, 617 and 618), but the elaborate drilling of the hair and the strange restlessness of the folds point towards a somewhat later date, particularly the time of Claudius. Through literary channels we know that the emperor Claudius honoured Livia and instituted a cult, a priesthood and annual martial games in her honour and erected a statue of her in the temple of Augustus on the Palatine hill. In our statue the cornucopia shows that she is represented as Fortuna (Greek: Tyche). A similar statue, presumably also of Livia, is at Berlin (C. Blümel: Röm. Bildn. Berlin R 27, pl. 18). The statue type belongs to the fifth century B.C. and is related to Hera, Nos. 247-48. Cf. Not. Scavi 1938 p. 207 and pl. XII. The head No. 617 is also a portrait of Livia from the time of Claudius.

Billedtavler pl. XXXX. Reinach: Rép. Stat. III 77, 6. Not. Scavi 1898 p. 291 fig. 3 and p. 292 No. 3. Hekler in Münch. archäol. Studien dem Andenken Furtwänglers gewidmet p. 153, 225 Typus VI e and fig. 15. Cf. fig. 11. Fr. Poulsen: To romerske Kejserindeprofiler p. 27 seq. fig. 12. Lippold: Kopien und Umbildungen p. 205. R. West: Röm. Porträtplastik I p. 217 (cf. pl. LXI 258 on the Claudian style of drapery). On the inexhaustible horn of plenty, Apollodorus: Bibl. II 7, 5. For further information cf. Sandels: Die Stellung der kaiserlichen Frauen aus dem iulisch-claudischen Hause, Giesener Dissert. 1912, p. 62.

532. (I. N. 1546). *Female drapery figure with modern head affixed. M.*

H. without plinth 1.96, of torso alone 1.60. The head, neck and left shoulder restored in marble, part of the plinth and the feet and the folds in several places restored in plaster. The right arm and part of the left forearm broken off. Acquired 1897 at Rome and stated to have been found in the theatre at Cerveteri.

The head is a marble copy of a head in the Vatican (Bernoulli: Röm. Ikon. II 1 pl. XXI), which on account of the mouth with the narrow lips is generally interpreted as representing the younger Agrippina, while Schweitzer (Klio 34, 1942 p. 338 note 5) is of opinion that it is a replica of the Livia No. 614. A likeness does certainly exist, but hardly great enough to constitute infallible evidence of identity.

The torso is a variant of the Praxitelean Kore (see under Nos. 308 and 392 a). Related figures have been grouped by

Waldhauer (Ermitage III p. 37 seq. No. 279, where our torso is also mentioned).

Billedtavler pl. XXXX. Reinach: Rép. Stat. IV 363, 3. Arndt-Amelung text of 1801. Hekler, Münch. archäol. Studien dem Andenken Furtwänglers gewidmet p. 181.

533. (I. N. 1838). *Female figure with plaster head affixed.*

H. 1.73. Right arm and left forearm missing. Acquired 1901 from Rome and stated to have come from Praeneste. The statue is so inferior that it has been removed to the store-room.

The head is an imitation of the head of Agrippina the younger in the Uffizi (R. West: Röm. Porträtplastik I pl. LX 266), but the present combination is an anachronism, as the technique of the figure, its treatment of form and folds belong to the time of Trajan.

Billedtavler pl. XXXX. Reinach: Rép. Stat. IV 363, 2. On the type cf. ibid. I 203 (422 No. 744). Hekler in Münch. archäol. Studien dem Andenken Furtwänglers gewidmet p. 186 note 1.

534 overlooked by Carl Jacobsen.

535. (I. N. 1629). *Female figure with plaster head affixed. M.*

H. without the head 1.66. Right arm with the sceptre, left arm with the horn of plenty, both feet and the plinth restored. The back somewhat summarily finished. Acquired 1896 at Rome. The head represents that of a statue from Cerveteri in the Lateran, formerly called the younger Agrippina (Bernoulli. Röm. Ikon. II 1 pl. XIX, p. 183 and 376 seqq.), but now, and more rightly called Agrippina the Elder (Steininger: Weibliche Haartrachten p. 20 seqq. R. West: Röm. Porträtplastik I p. 178 seq. and pl. XLIV 192. Other portraits ibid. p. 199. Cf. also Anti, Africa Italiana II 1928 p. 4).

The prototype of the statue is the Kora Albani (cf. No. 290 a) and the restless looking drapery reveals that, like No. 531, our copy belongs to the time of Claudius.

Billedtavler pl. XXXXI. S. Reinach: Rép. Stat. IV 142, 1. Hekler in Münch. archäol. Studien dem Andenken Furtwänglers gewidmet p. 151 and 240 fig. 13. Cf. ibid. figs. 11, 12, and 14. On replicas of this type cf. Lippold: Kopien und Umbildungen p. 236 note 21.

536. (I. N. 707). *Fundulus. Statue. M.*

H. with the plinth 1.83, without 1.76. Right forearm and left hand missing. Head, neck and part of a shoulder executed separately and

connected with the body; a slight fracture at the joint. The plinth has been shattered. With these exceptions the statue is so extraordinarily well preserved that its genuineness has been — wrongly — questioned. Acquired 1891 via Rome, but found 1887 in a chapel near Nemi together with 537 and the hermae 639-41 and several lost pieces. The chapel was situated alongside a terrace wall near the temple of Diana and after the find the sculptures adorned the palace of Count Orsini at Nemi.

On the unadorned marble plinth, which is formed out of the same block as the figure, is the legend: C. FVNDILIVS. DOCTUS. APOLLINIS. PARASIT. The inscription is repeated on the book-casket, where the word PARASITVS is written in full. Fundilius was thus Apollo's parasite i. e. actor (Bull. del Ist. 1885 p. 240), and his name and the inscription on a herm in the chapel: Fundilia C. F. Rufa Patrona Docti, show that he was Fundilia's (No. 537) liberated slave. Fundilia has presumably earned good money on his gifts as an actor by hiring him out to performing troupes; thus she secured the profit (merces) of his work (operae).

It is a magnificent statue from the beginning of the Empire, probably from the time of Tiberius (cf. No. 537). The head with the sharp features and the genuine Roman nose is strongly reminiscent of a beautiful marble head found at Pompeii and, on the basis of the style of the frontal hair, dated to the time of Augustus (Not. Scavi. 1907 p. 592 fig. 41 = Röm. Mitt. 54, 1939, p. 121 and fig. 8). Also the fullness and fall of the toga are characteristic of the early Empire (cf. Arndt-Amelung 2097 and Lilian Wilson: The Roman Toga p. 61 seqq.).

On the severe mien of ancient actors cf. Cicero: De officiis I 129.

Billedtavler pl. XXXXI. Not. Scavi 1887 p. 197. C. I. L. XIV 4273 a. A. B. 698-700. Reinach: Rép. Stat. II 2, 613, 1. Bull. Com. XXXVIII 1910 p. 107. G. Lippold: Antike Skulpturen der Glyptothek Ny Carlsberg p. 28 and fig. 33. A. W. Lawrence: Classical Sculpture p. 337, pl. 132 a. R. West: Röm. Porträtplastik I p. 197 seq. and pl. LI 225. Lilian Wilson: The Roman Toga p. 67 and fig. 29 A-B. Goethert, Röm. Mitt. 54, 1939, p. 204 (date too late, to the time of Claudius). On the excavations where this statue was discovered, see G. H. Wallis: Catalogue of Classical Antiquities in the Art Museum of Nottingham, p. 5 seqq. and Fr. Poulsen, Acta Arch. XII 1941 p. 1 seqq. and p. 36 seqq. figs. 32-34.



- 536 a. (I. N. 2596). *Toga statue with plaster head affixed*. M.  
H. 1.96 (1.75 without the head). The head is a cast of No. 629, but is too small for the figure. The right forearm, left hand and part of the right foot broken off. Acquired 1912 at Rome.

The style and fall of the toga are the same as in No. 536, the figure thus belonging to the beginning of the Empire.

Tillæg til Billedtavler pl. IX. Reinach: Rép. Stat. IV 390, 4; V 2, 352, 2. R. West: Röm. Porträtplastik I p. 196. Illustration of the toga statue alone in the auction catalogue of the Collezione Benvenuto Cosentini, Naples 1908, pl. IV No. 581. Goethert, Röm. Mitt. 54, 1939, p. 196.

537. (I. N. 708). *Fundilia*. Statue. M.

H. without plinth 1.70, with plinth 1.78. The right foot (left foot antique, but polished) restored in marble, left wrist and some folds across the nape of the neck and the right foot in plaster. The fingers of the left hand and smaller parts of those of the right broken off and shattered. The lime-stone plinth has been shattered, but the circumstances under which it was found indicate that both plinth and head belong to the statue. Provenance and acquisition as No. 536.

On the plinth the legend:

FVNDILIAE . C . F . PATRONAE

This Fundilia is the patroness of the actor C. Fundilius and besides the statue in the chapel near Lake Nemi, he erected a herm in her honour, which herm is now in the Museum of Nottingham (G. H. Wallis: Catalogue of Classical Antiquities in the Art Museum of N. p. 61 No. 827. Moscioni Foto 20235. Mentioned by Beazley, Journ. Hell. Stud. XLIX 1929 p. 310. Now treated in detail by Fr. Poulsen, Acta Arch. XII 1941 p. 22 seqq., figs. 19-21 and pls. I-III. Cf. ibid. XIII 1942 p. 183 fig. 6 and p. 188). The second line with the name of the dedicator, Fundilius, is evidently missing in our inscription.

There is a strange disproportion between the rather small head with the stern, sober features and the elegant drapery statue in Praxitelean style. When the Romans erected a portrait statue of a woman they chose a Greek prototype from the classical art for the body. Hekler counts about fifty types to choose from, Lippold only twenty, among which a number of variations of the two Herculanaises are the most frequent and also used here. Related to our statue in type and fold treatment are the Livia statue from the villa Irem at Pompeii

(Maiuri: La Villa dei Misteri I p. 223 seqq.), Eumachia's statue from Pompeii (Hekler: Bildniskunst 205 b), a statue with a Flavian head in the Torlonia Museum (Museo T. pl. XLVII 188) and Viciria's statue at Naples (Hekler l. c. 205 a) whose aged face is however more ennobled, and the Hellenistic clothing in contradistinction to Fundilia's dry "Empire style". In the museum at Naples is a female statue of a more provincial character with similar stern features (Not. Scavi 1913 p. 26 fig. 1. Photo Deutsch. Inst. at Rome 1931, 1356-59).

The hairdressing with the diminutive vestige of a frontal knot of hair is typical of the first year of the reign of Tiberius (cf. Arndt-Amelung 2133; Amelung: Vat. Kat. I pl. 78 No. 623, p. 729 and others).

It is a Roman woman in which everyone must recognize the "vestigia antiqui officii", the vestiges of the ancient sense of duty (Cicero: Pro Roscio Amerino 27), and that old Laelia, whose Latin recalled that of Plautus and Naevius (Cicero: De oratore III 45) must have looked almost like her.

Billedtavler pl. XXXXI. Reinach: Rép. Stat. II 2, 617, 2. C. I. L. XIV 4274. Hekler in Münch. arch. Studien dem Andenken Furtwänglers gewidmet p. 141 seq. and 237 fig. 8. Philologus, Neue Folge XVII 1904 p. 344 No. 8. A. W. Lawrence: Classical Sculpture p. 337. R. West: Röm. Porträtplastik I p. 199 and pl. LII 228. Ibid. 230 the Eumachia statue. Cambridge Ancient History, vol. of plates IV 54 d. R. Horn: Stehende weibliche Gewandstatuen p. 19 note 3. Acta Arch. XII 1941 p. 32 seqq. and figs. 29-30 and XIII 1942 p. 184 fig. 7 and p. 188. (Fr. Poulsen).

538. (I. N. 709). *Tiberius*. Statue. M.

H. 2.10. H. of head 0.28. The nose, part of the neck and the right shoulder, small part of the cloak, both lower legs modern in plaster. The plinth and support modern in marble and only small fragments below the feet are antique. The following parts, which had been patched on and are reproduced in Billedtavler, have now been removed: the skull-cap, left forearm, the fingers of the right hand, parts of the folds and the sceptre (of wood). Broken off are part of the right ear and right hand and the fingers of the left. A piece which had been patched on at the back is missing. The statue is built up of several parts; the torso was made separately and inserted into the drapery part and the arms were patched on. The head has been broken off, the arms broken into several pieces. The weathering is rather uneven, greatest on the right half of the face. The statue was acquired from Palazzo Orsini at Nemi and found in

front of an Exedra near Lake Nemi a few paces from the chapel with the statues of Fundilius and Fundilia (Nos. 536-37. See G. H. Wallis: Catalogue of Classical Antiquities of the Museum of Nottingham p. 12).

The emperor is wearing a light cloak, trabea, draped round the loins and across the left arm, a garment particularly favoured in statues of the Julio-Claudian imperial family, but also used in contemporary portraits of ordinary citizens, as two statues from Venafrum in the Naples Museum show (A.B. 709-10 with text. Arndt-Amelung 776, 869 and 1604. R. West: Röm. Porträtplastik I p. 149 and pls. XXXVIII 164, XXXIX, 165 and XLVIII 213-15. Survey, M. Bieber, Röm. Mitt. 48, 1933, p. 266 note 3). It is evident that the Romans of that time wanted to avoid the heroic nudity well-known from Greek statues, and as late as in the emperor statue of Nerva, No. 542, these standards of modesty still prevail. Complete nudity is first established in the statues of Trajan and Hadrian (cf. No. 543 a and Max Wegner: Herrscherbildnisse p. 102).

While the right hand of the statue rested on the spear, the forward-thrust left held an attribute, as a hole in the middle of the hand shows, perhaps an Athena-Nike statue like the equestrian statue of Domitian described in Statius' *Silvae* (I 37 seq.) (laevam Tritonia virgo . . . non gravat).

A Germanicus head (No. 644) was found together with this emperor statue.

The closest parallel is a statue at Leiden (Johanna Brants: Description pl. XIV No. 26).

Tiberius' head is of the same type as No. 624, presumably the latest known Tiberius portrait and probably made about the year 20. (Cf. V. H. Poulsen, Acta Arch. XVII 1946 p. 8 seq. and 44 seq.)

Billedtavler pl. XXXXI. Bulletino del Istituto 1885 p. 227. S. Reinach: Rép. Stat. II, 2, 572, 7. R. West: Röm. Porträtplastik I p. 190 and pl. XLVII 210. Weickert in Bericht der Vereinigung der Freunde antiker Kunst in Berlin 1938-39 p. 25. Arndt-Amelung 4791 (Fr. Poulsen). Acta Arch. XII 1934 p. 16 seq. and fig. 15 (Fr. Poulsen) Schweitzer, Röm. Mitt. 52, 1942 p. 107 note 2. V. H. Poulsen, Acta Arch. XVII 1946 p. 8 seq.

539. (I. N. 705). *Statue with plaster head affixed*. M.

H. without head, but with plinth 1.78, without plinth 1.70. The head was found at a plaster shop at Rome and inserted; it is of

plaster and seems to be a free variation of a Claudius portrait. Lower arms, hands with attribute and the toga folds at the neck are also restored in plaster. Acquired 1893 at Rome.

A Roman in a toga with a book casket at his side. The workmanship and the fall of the toga suggest the time of Tiberius.

Billedtavler pl. XXXXI. Reinach: Rép. Stat. IV 361, 4. R. West: Röm. Porträtplastik I p. 196. A survey of the development of the toga statue during the early Empire is given by L. Curtius in Röm. Mitt. 47, 1932 p. 246 seqq. and Goethert, Röm. Mitt. 54, 1939, p. 176 seqq., by whom our statue is mentioned p. 187 and dated to the time of Tiberius.

540. (I. N. 706). *Sacrificing Roman*. Statue. M.

H. without plinth 2.07, with plinth 2.21. The head seems antique, but does not belong to the statue and has been restored (hair, nose, lips and chin), so there is not much left of the original. As far as the body is concerned, the arms and their attributes and the toga folds on the head and elsewhere have been restored in plaster. Acquired 1893 from Rome.

According to its style the statue belongs to the time of Augustus (cf. the Augustus statue at Madrid, Arndt-Amelung 1605). It represents a worshipper with covered head. Plutarch mentions (*Aëtia Romana* 10) that the praying Roman covered his head to concentrate his mind on the deity and the act of praying, while the Greek lifted his head unhindered towards heaven. According to tradition (Dionys. Halic. XII 16), Aeneas introduced the custom; when making a sacrifice he was distracted by the sight of a wanderer and on future occasions he therefore covered his head when he prayed. Lucretius (*De nat. deor.* V 1198) ridicules the custom:

nec pietas ullast velatum saepe videri

vertier ad lapidem atque omnis accedere ad aras

("there is not much to be said for the kind of piety which covers itself up frequently and hastens to the sacrificial table and all sorts of altars").

Billedtavler pl. XXXXI. Reinach: Rép. Stat. IV 311, 6. R. West: Röm. Porträtplastik I p. 162.

541. (I. N. 711). *Roman lady figuring as Venus*. Statue. M.

H. with plinth 1.88, without 1.83. The head has been broken off, but belongs to the figure. The tip of the nose, parts of the body and the support restored in plaster, part of the right thigh in marble.

Left hand and forearm and some of the fingers of the right hand broken off. On the socle are the feet of a small cupid. Acquired 1891 after years of negotiations from the Casa Vitali at Marino, the provenance stated to be "the villa of the Flavians" near Fratricchia below Albano.

The by no means youthful Roman lady, whose hairdressing is that of the time of Domitian or early Trajan (90-100 A. D.), had her statue made in the likeness of the Capitoline Venus with a small Eros by her side, a lack of taste which is not at all exceptional. Hekler mentions four such nude female portrait statues, a fifth is at Dresden, others in the store-rooms of the Vatican. Terracotta figures of this type are also known (cf. Monum. Piot IV 1897 p. 213 and Kleiner: Tanagrafiguren p. 259 pls. 50 a-c). From a contemporary poet, Statius (*Silvae* V I st. 231 seqq.) we know the passion of the Roman ladies for having their portrait made as Ceres, Maja or Venus, but the latter is undoubtedly the most objectionable.

The plinth is profiled in a manner which does not become usual until the second century A. D.

Billedtavler pl. XXXXI. Hekler in Münch. arch. Studien dem Andenken Furtwänglers gewidmet p. 220 note 1. Steininger: Weibliche Haartrachten p. 41 note 2. Lippold: Kopien und Umbildungen p. 100. A. W. Lawrence: Classical Sculpture p. 347, pl. 136 b. West: Röm. Porträtplastik II p. 92 No. 5 and pl. XXVI fig. 96. Cf. Kaschnitz-Weinberg No. 267, pl. LVI.

542. (I. N. 1454). *The Emperor Nerva*. Statue. M.

H. without plinth 2 m. The right ear, nose, arms, right hip, parts of the drapery and the front of the plinth restored in marble; the right eyebrow and corner of the mouth, left ear and the toes in plaster. The statue is assembled from two pieces and the join is where the drapery meets the upper part of the body; the marble is alike in both pieces, but the lower part of the statue, which is whole, is much better preserved and feet and garment are excellently executed, while the upper part of the body and the face are much worked over and therefore formally inferior. Acquired 1896 from Count Orsini's palace at Rome.

It is an emperor statue of the Zeus type, with the large mantle picturesquely arranged from the left raised arm downwards round hips and legs. Closest in resemblance is a statue of Claudius at Olympia (Olympia III pl. 60.1), and it is not without reason that Tiberius has been suggested as the origin. But the head is quite different, the treatment of the

hair is the Flavian, and the resemblance to a good portrait of the Emperor Nerva (Not. Scavi 1925 pl. XV) is so great that it justifies the identification. The treatment of form and drapery is also much inferior to that of the statue of Tiberius No. 538.

Billedtavler pl. XXXXII. Reinach: Rép. Stat. IV 361, 6. Catalogue des objets d'art du palais Orsini, Rome, mars 1896, p. 11 No. 60 and pl. I. Lippold: Kopien und Umbildungen p. 187. A. W. Lawrence: Classical Sculpture p. 352, pl. 140 a. R. West: Röm. Porträtplastik I p. 191 and pl. XLVII 211. Acta Arch. XII 1941 p. 15 seq. and fig. 14 (Fr. Poulsen). On the Nerva statue in the Vatican see Lippold: Vatik. Katalog III, I, p. 132 seq., No. 548; pls. 40 and 46. On Nerva portraits: West II p. 57 seq. and Filippo Magi: I Rilievi Flavi del Palazzo della Cancelleria pp. 69 and 132 seq. Götze, Mitteilungen I 1948 p. 156.

543. (I. N. 1584). *Cuirass statue of the Emperor Trajan*. M.

H. without plinth 2.02. The back of the head separately affixed, but the piece belongs to the head. The right ear, parts of the frontal hair and the hair at the right temple, a few parts of the cuirass especially at the left hip restored in plaster; plinth, tree-trunk and both legs in marble. The hands and parts of the forearms missing, chin and left ear bruised; the nose is well preserved, but polished. The back roughly made. The head is inserted, but an even patina and some vegetable fibre prove that it belongs to the body. Acquired 1897 from Rome; earlier in the Villa Barberini at Castel Gandolfo.

Trajan is mild and friendly in contradistinction to the stern Trajan of No. 543 a, reminiscent of the emperor as the ruler of peace in two well-known reliefs of the Forum Romanum (E. Strong: Roman Sculpture pl. XLV).

While the left shoulder is covered by the paludamentum, the military cloak worn by a general, Zeus' thunderbolt is seen on the strap of the cuirass on the right shoulder. The cuirass, which is worn over a chiton and a leather jerkin, is ornamented with a Medusa mask and at the bottom with an acanthus leaf with vines on which are two griffins flanking a candelabrum. This motive is repeated in the large Trajan statue from Utica in the Leiden Museum (Furtwängler: Abh. der bayr. Akad. Phil.-hist. Klasse. XXII 1903 p. 511. J. Brants: Description of Ancient Sculpture I No. 23, pl. 12). To judge from the heavy puntello fragment the right hand seems to have carried something thick, a baton or a scroll;



the left hand has probably held a parazonium as probably also in No. 543 a. (Cf. also the large statue of Antoninus Pius at Philippeville (Algiers) with a parazonium against the left shoulder, S. Gsell: Musée de Philippeville pl. VIII).

Pliny says about cuirass statues (Nat. hist. 34, 18): "Graeca res est nihil velare, at contra Romana ac militaris thoraces addere. Caesar quidem dictator lorica tam sibi dicari in foro suo passus est". This is not quite true. The Greeks already knew cuirass statues, and we hear about the oikistai at Delphi wearing a cuirass (Paus. X 13, 4), about a cuirass statue of Themistocles in the fourth century B. C. (Bernoulli: Griech. Ikon. I pl. of coins II 1. Cf. Hekler, Oest. Jahresh. XIX-XX 1919 p. 193), about an Antigonos thoracatus in a painting by Apelles (Pliny 35, 96), about a statue of Attalos III in a cuirass (Dittenberger: Inscript. Orient. Gr. 332), and in the time of Cicero there were not a few cuirass statues besides Caesar's at Rome (De officiis I 61: declaratur autem studium bellicae gloriae, quod statuas quoque videmus ornatu fere militari).

Billedtavler pl. XXXXII. F. Studniczka: Tropaeum Trajani p. 109 fig. 63. Reinach: Rép. Stat. II 2 577, 7. Sieveking in 91. Winckelmannsprog. p. 16. Mancini, Bull. Com. L 1923 p. 176 No. 47. W. H. Gross: Bildnisse Trajans p. 55 seqq., 99, 100 and pl. 3 a. West: Röm. Porträtplastik II p. 70, B. No. 1 and pl. XVIII fig. 64. Cf. also the Trajan statue in cuirass found at Ostia, Arch. Anz. 55, 1940 p. 435 fig. 14. On the Roman cuirass statue see further Herbig, Gnomon 9, 1933, p. 479 seqq. and Goethert, Berytus II 1935 p. 135 seqq.

543 a. (I. N. 2571). *Fragmented statue of the Emperor Trajan*. M.

H. 1.32, H. of the head 0.26. The surface covered by numerous vegetable fibres. Both arms from the middle of the upper arms, right leg from above the knee, left leg from the lower end of thigh are broken off. The nose, part of the left ear, the chin, pubes and cloak broken off.

The muscular emperor of the legions is represented in heroic nudity in Polycleitan modelling and wearing the military cloak, the paludamentum, over the left shoulder. The right hand was presumably without an attribute, while the left probably held a parazonium—a sword with sheath and strap—a symbol of valour, which Trajan frequently carries in

coin portraits; it has left a fracture surface on the cloak and its lower end was supported by a metal pin in the puntello on the left thigh.

The head is wonderfully rich in its impressive characterization and bears evidence of the artists's personal knowledge of his model. The thick eyebrows are raised, imparting to him something vigilant, far-seeing as befits a general. The lower eyelids are turgid, slightly swollen, as in big-made people who spend much of their time in the open. The surroundings of the mouth are richly modulated, full, and with an animal, almost brutal, expression. It is the war lord, not the mild, gracious ruler, which is revealed to us in this statue in contradistinction to No. 543 and other Trajan portraits. The fullness and expression of the face are the same as in portraits on coins from the latter years of the emperor; as our statue came from Rome, it may originally have formed part of the ornamentation of the magnificent Trajan Forum, which was completed in the year 113 A. D.

There is still one more heroized, nude statue of Trajan of which, however, the upper part of the head is missing; it is at Seville (Arndt-Amelung 1822). A fragmentary Trajan head in the Musée Calvet (Espérandieu: Recueil III p. 382 No. 2560) by its force and brutality recalls our Trajan head. The nude statue type in itself with the head turned to one side has its origin in the Diomedes statue and is already known from portrait statues from the time of Augustus (R. West: Röm. Porträtplastik I p. 152 and pl. XXXIX 166). A Hadrian statue of the same type was found at the theatre at Vaison (J. Sautel: Statues impériales du Musée de Vaison pls. V-VI).

Tillæg til Billedtavler pl. IX. Reinach: Rép. Stat. V 2, 316, 2. Fr. Poulsen in Röm. Mitt. XXIX 1914 p. 49 seqq. and pls. III-IV. R. Delbrück: Bildnisse römischer Kaiser pl. XVII. W. H. Gross: Bildnisse Trajans pp. 54, 59 seqq., 75, 78 seq., 83 seq., 117 and pls. 1 and 11 a. Becatti, Le Arti II 1939 p. 6. West. o. c. II p. 71 No. 4, pl. XVIII fig. 65. Bernhardt Schweitzer: Die Bildniskunst der röm. Republik p. 48. On portrait statues with Polycleitan limbs see Lippold: Kopien und Umbildungen p. 182. Cf. also a statue at Corinth Amer. Journ. Arch. XXV 1921 pl. X. Johnson, Corinth IX No. 135. Swollen lower eyelids are mentioned by Adamantios (Physiogn. II 60; ed. Förster I p. 425) as typical of people given to drink, and Trajan liked a good glass of wine. Hadrian, who did not like drinking, had to force himself to do so (Vita Hadriani 3) to gain favour with his adopted father. Trajan was also a great oyster glutton (Athenaios 7 d).

544. (I. N. 1641). *Roman. Toga statue. M.*

H. without plinth, which has been placed in a modern base, 1.78; H. of head from chin to vertex 0.25. Nose and upper lip modern in plaster. Hands broken off. The front of the whole figure has been so much worked over that the statue has become 3-4 cm thinner, and both ankles and feet have an entirely new surface. The head too has been so much polished that its iconographic value is nil. Acquired 1898 from Rome.

The treatment of the hair and the short full beard suggest the time of Hadrian, with which the form and the fall of the toga also agree.

Billedtavler pl. XXXXII. Reinach: Rép. Stat. IV 386, 7. Goethert, Röm. Mitt. 54, 1939, p. 217.

544 a. (I. N. 2027). *Statue of a flamen with the head of the emperor Antoninus Pius affixed. M.*

H. 2.25. The hands, feet with the lower part of the legs, the tree-trunk with the adjoining parts of the drapery restored in marble. The head, of which the nose is in plaster, while a part above the forehead is modern in marble, does not belong to the statue; a large part of the neck has been patched on with a cut surface and fits only partly into the neck hollow. The head has been polished to a certain degree, and is an indifferent but certainly antique portrait of the Emperor Antoninus (cf. No. 690); the iris of the right eye is undamaged and formed as a small barbed spiral (cf. No. 681). The strange yellow tone here and there in the marble is due to the circumstance that the statue was in an Italian convent for a time and was worshipped with wax candles as representing—St. Joseph. The restoration and the insertion of the head was already completed when the statue was in the Palazzo Sacripanti at Rome (cf. Reinach: Rép. Stat. I 560 (Clarac 918 A. 2301 A) and Matz-Duhn I 1317).

The figure represents a Roman flamen in the peculiar vestment: a half-length tunic and a cloak (laena) of purple wool folded double and fastened on both shoulders (in real life with bronze fibulae), so that it rests on both forward-thrust arms. With this dress should go a strange head cover: a leather hood with a point of olive wood, Apex (cf. Daremberg-Saglio s. v. flamen p. 1167. Br. Br. 401. A. B. 461-66. Description of Apex in Dionys. Halic. II 70). Another proof that the head does not belong to the figure.

Billedtavler pl. XXXII. Reinach: Rép. Stat. II, 2, 614, 7. Amelung, Röm. Mitt. XII 1897, p. 74. Max Wegner: Herrscherbildnisse p. 130. Riemann,

Pauly-Wissowa s. v. Pacis Ara Augustae col. 2098. Körte: Göttinger Bronzen p. 27. Neugebauer in text of A. B. 1196-97. On Apex see Journ. Rom. Stud. I 1911 p. 212 seqq.

545. (I. N. 1615). *Roman lady as Hygieia. Statue. M.*

H. without plinth 1.75, of head alone 0.24. The plinth at the right foot, part of the drapery at the right elbow, the right elbow and part of the forearm, the tail part of the snake, some of the fingers of both hands modern in marble. The head inserted, the nose modern in plaster. The surface of the statue corroded by the sulphur of the ground water in the site of the find; only the right arm with the snake fragment and the left hand with the egg were found in a higher stratum and therefore in a better state of preservation. The head is much more polished than the body, but seems to belong to it. Acquired 1897 from Naples and reputed to have been found at the antique termæ above Minturnae.

The head is the portrait of a middle aged Roman lady with the hairdressing of the time of Antoninus Pius and Faustina the Elder (cf. Nos. 693-94). The noble lady has chosen to have herself portrayed as the goddess of health in a chiton and a transparent himation, and the statue type points towards the fourth century B. C.; it is a variant of the same type as No. 310 a.

Billedtavler pl. XXXXII. Reinach: Rép. Stat. II 2 801, 3. Hekler in Münchener arch. Studien dem Andenken Furtwänglers gewidmet p. 184. Lipold: Kopien und Umbildungen p. 216. Adriani, Bull. de la Société d'Archéol. d'Alexandrie 1936. No. 30, p. 11 note 1 and p. 13 with note 2. Mustilli: Museo Mussolini p. 66.

546. (I. N. 1177). *Kneeling Persian. Statue. Pavonazzetto.*

H. 1.72. Head modern in Nero Antico, bracket, arms and left knee and foot in Pavonazzetto. Acquired 1894 from Rome.

The Persian is kneeling and supporting his left hand on his left knee and his right hand against the bracket. The hood with the two side bands which could be knotted below the chin proves that he is a Persian. Two similar Persians in Pavonazzetto are in the Naples Museum (Arndt-Amelung 502-03), a Persian supporting a cornice in ordinary marble is in the Vatican and one at Madrid (Arndt-Amelung 1603. R. Ricard: Marbres antiques du Musée du Prado p. 70 No. 68; pl. XXX). The prototype of these statues might be the tripod supported by three Persians "in Phrygian stone" near the

Olympieion at Athens mentioned by Pausanias (I 18, 8), probably an offering by the builder of the Olympieion, King Antiochos IV of Syria, who counted Persians among his subjects (Lippold: *Kopien und Umbildungen* p. 141). The motive is in any case Hellenistic and is recognized in a kneeling Aphrodite with raised right hand (cf. Arndt-Amelung 1539-41 with text). The workmanship and materials suggest Roman time, more exactly about the second century A.D. Cf. the Trajan porphyry socles, Delbrück: *Antike Porfyrwerke* pls. 3-4.

Billedtavler pl. XXXXII. Kaschnitz-Weinberg p. 207, 461.

547. (I. N. 1183). *Kneeling Persian*. Statue fragment. Giallo antico.

H. 0.67. The head, right shoulder with the arm, which had been affixed, the right leg from above the knee, the left lower leg from the middle are missing. The fingers of the left hand partly broken off. Acquired 1894 from the Regnicoli collection at Tivoli and, like No. 479, reputed to have been found on the banks of the river Anio.

Like No. 546 this kneeling figure seems to represent a Persian belonging to the same group: The pose and the dress (the long trousers, the upper part of which is seen on the left leg) are almost the same; but this figure is much smaller and carries a long dagger with a delicately carved handle in a bandolier across the chest. Roman work. See also under No. 546.

Billedtavler pl. XXXXIII. Kaschnitz-Weinberg pp. 207, 461.

548. (I. N. 1960). *Antinous*. Colossal statue. M.

H. 2.35, H. of the face 0.23. Part of the vertex and ivy wreath of the forehead and the left breast, parts of the arms and of the nebris (not the head), penis and the entire thyrsus modern in marble. Both legs and the right arm have been broken off. The statue was acquired from the Somzée collection at Brussels, but was earlier at the Villa Casali at Rome, where it was placed in a niche in the garden (hence the rough work on the back of the plinth). Winckelmann saw it at the Villa Casali and praised it as the most beautiful of all Antinous statues.

Antinous was the favourite of the emperor Hadrian, and when he perished when sailing on the Nile, the emperor bewailed him in the manner of a woman, some say because

he devoted himself to the emperor, others draw obvious conclusions from his beauty and the excessive sensuousness of Hadrian" (Spartianus: *Vita Hadriani* 14). Hadrian decreed Antinous a god and cunningly connected his cult with that of Osiris. The hieroglyphs in the obelisk, now at Monte Pincio at Rome, tell how the ancient Egyptian gods received Antinous in their midst as their equal, and his cult prevailed in Egypt for centuries right up to the time when Christianity superseded it. Numerous towns in Egypt, Syria, Asia Minor and Greece made coins with his portrait, and his portrait and name were much in favour for small charms in the form of coins of lead as late as the time of Caracalla, as well as on mummy labels and on terracotta tablets which were placed on sarcophagi as talismans for the dead (see G. Blum: *Mélanges de Rome XXXIII* 1913 p. 65 seqq. and *Journal international d'archéol. numism.* VI 1914 p. 33 seqq. and pls. I-V).

But Antinous also became a god in Hellas, and Pausanias (VIII 9, 7-8) says: "I did not see him when he was still among the living, but I saw him in statues and paintings". A particularly large number of paintings of him were in the Antinous temple at Mantinea, most of them portraying him as a new Dionysus.

Thus he is also portrayed in the large statue in the Glyptotek. The statue, which copies a type reproduced in several Antinous figures, shows a characteristic mixture of old severe forms of the fifth century B.C. (cf. Br. Br. 462) and at the same time i. a. in the broad chest the full, round, quite effeminate forms of the later Dionysus ideal. The frontal hair has been altered by the modern patching of the vertex; it should not have a parting in the middle, but have fallen unparted down over the forehead. In a drill hole in the vertex the star, in the form of which Antinous' soul arose, was probably inserted (Dio Cassius 69, 11, 4). Particularly delicately executed is the nebris, the deer skin, a magnificent piece of Hadrianic realism. The tree-trunk at the leg is also naturalistic and recalls the fragment of a colossal Dionysus figure from Vathy in Samos which seems to have been executed in the same workshop (Muthmann, *Athen. Mitt.* 56, 1931, p. 88 seq.).

Billedtavler pl. XXXXIII. Winckelmann: *Geschichte der Kunst* II p. 844. Reinach: *Rép. Stat.* II 2, 816, 4. Furtwängler: *Sammlung Somzée* p. 44 seq.



and pls. XXVIII-IX (including older literature). Lippold: Kopien und Umbildungen p. 191. Erich Holm: Das Bildnis des Antinous (Leipziger Dissertation 1933) p. 29. Marconi, Mon. Lincei XXIX 1923 p. 195 No. 92. West II p. 133 No. 5 and pl. XXXVII fig. 137. On the Hadrian obeliscus at Pincio see Platner & Ashby: A Topographical Dictionary of Ancient Rome p. 366. Budge, Cleopatra's Needle p. 250 seqq.

549. (I. N. 1292). *Cuirass-clad statue with head of Marcus Aurelius affixed.* M.

H. without plinth 2.23. The head, the arms from the middle of the upper arm, the drapery hanging from the left arm, the right leg from above the knee, the left leg from the knee, the support and the plinth restored in marble. Numerous bruises on the details. Earlier in the Palazzo Guistiniani at Rome. Acquired 1895.

Probably this antique cuirass torso really belonged to an emperor statue. The cuirass, which is gathered by a knotted belt (cinctorium), is adorned with a Medusa head, two heraldically opposed griffins and at the bottom with an eagle on an acanthus ornament. On the tongues of the bottom edge are animal heads: tiger, lion, bull and eagle.

The type dates from the middle of the second century A. D. Cf. Goethert, Berytus II 1935 p. 137 seq. and pl. 53.

Billedtavler pl. XXXXIII. Matz-Duhn I 1348. Reinach: Rép. Stat. II 2, 576, 8. Mancini, Bull. Com. L., 1923, p. 197 No. 139. Wegner: Herrscherbildnisse p. 178.

550. (I. N. 714). *A physician.* Statue. M.

H. without plinth 1.98, with plinth 2.08. The nose, part of the right forearm, parts of the snake and tree-trunk, both feet modern in plaster; the right hand with sacrificial bowl in marble. Left forearm missing. Acquired 1893 from Rome and reputed to have been found at the antique thermae near Formiae (on these see Not. Scavi 1887 p. 406 seqq. and 1888 p. 460).

It is a portrait statue of a physician of the Antonine period (the middle of the second century A. D.) as the dressing and treatment of the hair shows. The man is evidently quite young and seems to be of foreign race; at the time of the Empire the physicians at Rome were as a rule Greek, Egyptians or Orientals (Friedländer: Sittengeschichte Roms<sup>8</sup> I p. 339).

The sacred snake reveals the profession. A contemporary statue of a physician is in the Vatican and is, wrongly, called Antonius Musa after the physician in ordinary in honour of whom Augustus erected a statue (Sueton: Augustus 59). The

statue type itself is related to the mantle clad statues of the fifth century, for instance the Dresden Zeus (Schrader: Phidias p. 59 figs. 36-37) and the Æsculapius of the Giustini type, but the contours are more curved and complicated.

Billedtavler pl. XXXXIII. Reinach: Rép. Stat. II, 1, 33, 6. Lippold: Kopien und Umbildungen p. 183. M. Bieber: Die antiken Skulpturen und Bronzen in Cassel p. 16 (where the head is wrongly identified as an Antinous portrait). Same in Athen. Mitt. 1913 p. 266 note 3, No. 16; her discrimination of Æsculapius types rejected Arndt-Amelung text of 2368-70. Concerning the type cf. further Waldhauer: Die antiken Skulpturen der Ermitage I p. 9 seq., and Blümel: Katalog Berlin IV p. 8.

551. (I. N. 1651). *Roman female statue with head affixed.* M.

H. without the head 1.80. Both arms, left foot and plinth modern in marble; the head, left shoulder, a great number of the folds, the left knee and right foot in plaster. The head is a cast of the portrait Faustina the Younger in her youth in the Capitoline Museum (Hekler: Bildniskunst 284 a; R. Delbrück: Bildnisse römischer Kaiser pl. XXV). The figure was acquired 1897 from the art dealer Martinetti at Rome.

The statue type goes back to a prototype of the time of Pheidias (Athena Velletri and related figures), but the present statue is a Hellenistic-Roman adaptation. It seems to date from the second century A. D.

Billedtavler pl. XXXXIII. Reinach: Rép. Stat. V 2, 319, 5. Hekler in Münch. arch. Studien dem Andenken Furtwänglers gewidmet p. 186 and 196. Lippold: Kopien und Umbildungen p. 214. Wegner: Herrscherbildnisse p. 213.

551 a. (I. N. 2589). *Female figure with plaster head of Marciana affixed.* M.

H. (with head) 1.98. Both hands and part of the fold across the breast, and the head, which is a cast of the Marciana head in the Capitoline Museum (Bernoulli. Röm. Ikon. II 2 pl. XXXI and p. 98, 3) modern in plaster. Marciana was the sister of the Emperor Trajan. Hekler: Bildniskunst pl. 243 a identifies it, wrongly, as a portrait of Trajan's wife, Plotina. To support the figure a rough block of marble has been patched on at the lower part of the back (modern).

Chiton and himation are in Praxitelean style. Judging from the workmanship the drapery figure belongs to the second century A. D.

Tillæg til Billedtavler pl. X. Reinach: Rép. Stat. V 2, 373, 4.

552. (I. N. 710). *The mother-in-law*. Statue. M.

H. with plinth 1.89, without 1.80. The tip of the nose modern in marble. The right hand missing. A few small folds broken off, but as a whole well preserved. The head has been broken off and the fracture at the neck has been patched in plaster, but it is almost indisputable that the head and the body belong together. The figure was acquired from Rome and reputed to have been found in the neighbourhood of the Lateran. Acquired together with No. 155 from Mr. Maraini at Rome.

The figure itself with the beautiful cast of the folds, which only slightly reveals the lines of the body, is one of a group of drapery figures of a type which was much used in the time of Trajan and of which the original must have belonged to the fourth century B. C., probably to the Praxitelean circle. The treatment of the folds itself would correspond very well with the time about 100 A. D.

The form of the plinth shows that it was meant to be concealed in a base, but none the less this plinth has an inscription in the letter-forms of the fourth century A. D. This proves that the statue has been used again and given a new title. The inscription is as follows:

THN HINYTHN EKYPHN EYBOYAION  
ICATO TAMBPOC

(The son-in-law erected this statue in honour of his wise mother-in-law, Eubulion).

At this re-application of an older statue the whole of the face and the frontal hair was made over. Traces of the earlier surface are still seen in front of both ears as a sharp edge, on the other side of which the chiselling begins. The features have been altered, the eyes in particular being deeply cut, thereby acquiring the stony, gazing look, which is typical of sculptures of the fourth century. And with this agrees the dressing of the frontal hair, the ten long fluted tongues below a high heavy cross plait. It is a hair style of which the first indications are noticed in the coin portraits of Galeria Valeria (308-11) and continue in the Helena and Fausta coins (cf. Delbrück in *Röm. Mitt.* XXVIII, 1913, p. 328, fig. 7 d and pl. XVIII, 3 seqq.), though our head shows it in its later form from 370-380 A. D. (R. Delbrück: *Spätantike Kaiserporträts* p. 51 fig. 20 and pls. 23 and 99 seq.). In the Terme museum at Rome (No. 569), the Ham-

burg Kunstgewerbemuseum and in the Delphi museum (Inventory No. 5707) are similar heads with the hair dressed in tongues (cf. Museo Torlonia pl. CLX 614 and head at Pisa, Albizzati in *Atti della Pontif. Accad. Rom.* 1920 pl. XI); this style of coiffure is also known from mummy portraits. (H. Drerup: *Die Datierung der Mumienporträts* pl. 20 b, pp. 47 and 66). On a head of the Empress Theodora at Milan (Delbrück, *Röm. Mitt.* 1913 pl. IX) this hairdressing re-appears in a slightly altered form.

In the time of the Roman Empire such appropriations of older statues were very common both in Athens and elsewhere (cf. 588). Sometimes only the inscription was altered, but most frequently the face and hair were also changed and there are even examples of female heads being altered to male heads.

Billedtavler pl. XXXXIII. *Bulletino del Istit.* 1885 pp. 95-96. Not. Scavi 1875 p. 41. *Röm. Mitt.* XXVIII 1913 p. 311 and fig. 2. Hekler in *Münchener arch. Studien dem Andenken Furtwänglers gewidmet* pp. 176 and 178 seq. Hekler: *Bildniskunst* pl. 289 a. Steininger in *Pauly-Wissowa s. v. Haartracht* p. 2145. Fr. Poulsen, *Gazette des Beaux-Arts* 1934, 2, p. 5 seqq. and figs. 1 and 3-4. Bianca Maria Felletti Maj, *Critica d'Arte, Nuova Serie I* 1941 p. 83 No. 28; *ibid.* the whole group of women with the same tongued hairdressing is treated; cf. pl. 48, 9-12.

552 a. (I. N. 2595). *Roman lady portrayed as a Demeter priestess*. M.

H. 1.85 (with base). Large-grained Greek marble. The right arm with the torch broken off. Nose slightly bruised. The surface has suffered a good deal from weathering; the carved pupils are therefore only visible at a short distance. The figure was found at Naples-Pozzuoli and acquired 1912 from Rome.

The treatment of the eyes and the hair-dressing refer this figure to Antonine times. It is an old lady with grand, lean features, a portrait statue characterized by the attributes of a Demeter priestess (ears of corn and poppies in the lowered left hand and the long torch on which she has rested the right and of which fragments remain). The drapery is of Praxitelean origin, but became the fashion in portrait statues of and from the time of Trajan; the museums are teeming with female portrait statues of this type from the second century A. D., and to these also belong the "Mother-In-Law" No. 552 in the original "edition". Not infrequently Roman

ladies had their portraits made as Demeter priestesses in this attire holding the ears of corn of the "corn-mother" in their hand (Cf. Hekler in Münchener archäologische Studien dem Andenken Furtwänglers gewidmet p. 176 No. 18 (now ill. Arndt-Amelung 1829) and p. 228 Typus XXI. To 1 add Ballu: Ruines de Timgad, nouvelles découvertes, 1903, p. 114 fig. 22. Some examples besides those mentioned by Hekler are: Vibia Sabina at Constantinople, which may be dated as late as the years 212-17, Mendel: Cat. I 1912 p. 347 No. 137; also a number of statues in the Bardo Museum in Tunisia, Musée Alaoui II pls. XXXII seqq. and XXXV 3. Merlin: Temple d'Apollon à Bulla Regia, pl. V 3. Other examples in a survey in an article by Wolters in Festschrift für James Loeb p. 127 with note 69). The manner in which the torch should be restored is shown in a statue (with modern head) in the Palazzo Doria (Arndt-Amelung 2284). Women alone went in for the Demeter cult: mulieres ac virgines. The officers of the temple: sacerdotes and antistae, had also to be women of noble descent (maiores natu, probatae ac nobiles mulieres. Cicero in Verrem IV 99). During the sacrifices they wore bands (infulae) and consecrated leaves (verbenae. Cf. Servius in Aeneid. 12, 120: verbenas vocamus omnes frondes sacratas ut est laurus, oliva vel myrtus).

Tillæg til Billedtavler pl. X. Reinach: Rép. Stat. II 2 656, 9; IV 138, 3; V 2, 373, 6. Sale catalogue of the Collezione Benvenuto Cosentini. Naples 1908, pl. IV No. 582. Wolters, Die Antike VI 1930 p. 300 fig. 10. Wolters regarded the prototype as Hellenistic, dating from about 200 B. C.

552 b. (I. N. 2577). *Roman lady as Demeter*. M.

H. 1.48. The tip of the nose, part of the right hip and the hindmost part of the plinth modern in marble. The figure has been much worked over and deprived of its style and charm. It was earlier in the Palazzo Drago at Rome and was acquired from Rome in 1911.

The woman is wearing a chiton, and the nape of the neck and head are covered by a himation of which she is lifting one corner upwards in front of her breast with her right hand. The type is the same as that of the large Herculanais at Dresden (cf. Nos. 310 and 311 and Furtwängler-Urlichs: Denkmäler der griech.-röm. Skulp.<sup>3</sup> pl. 59). This type in female portrait statues was used for centuries by the

Romans (cf. No. 537 and Hekler in Münch. arch. Studien dem Andenken Furtwängler gewidmet p. 226). No less than nine of the 31 replicas represent Demeter, a fact which might suggest that the Greek original was a Demeter statue.

Tillæg til Billedtavler pl. X. Reinach: Rép. Stat. II, 1, 244, 7; III, 75, 4; V 2, 373, 9. Franklin P. Johnson: Lysippos p. 155 No. 9 (with the rest of the literature).

553-554. (I. N. 712-713). *Two fragments of a cuirass statue*. M.

H. of fragment of right shoulder part 0.38, H. of the other fragment, which originates from the bottom part of the cuirass 0.25. Acquired 1891 from the art dealer Martinetti at Rome.

The shoulder fragment shows at the middle of the chest a highly pathetic Medusa head and a hovering Nike with a Tropaion on the shoulder strap.

The other peculiarly ornamented fragment shows at the top the rounded edges of the cuirass with animal heads: ram, panther, lion. Below on the right Scylla on the rock, on the left a sea-lion on the waves with Eros swinging on its tail. Below the sea-lion is a relief of a young Gallic warrior with a waist cord and mantle, carrying a war sign with a boar towards which he is turning his head back. On the left, relief fragment of a draped figure with a child on the arm.

The style is Augustean, the whole figure was probably the portrait of an emperor and the reliefs suggest military events in Gaul.

Billedtavler pl. XXXXIII. Reinach: Rép. Stat. V 2, 322, 2-3. Hekler, Oest. Jahresh. XIX-XX 1919 p. 235 seq. with figs. 164-65. Bienkowski: Les Celtes dans les Arts Mineurs Gréco-Romains p. 60 fig. 109. Muthmann, Röm. Mitt. 51, 1936, p. 347 seqq. and fig. 1.

553 a. (I. N. 2580). *Cuirass statue*. M.

H. 0.92. The head, arms and most of the legs missing. Acquired together with No. 554 a from Hartwig at Rome in 1911.

Over a chiton reaching to the knees the figure is wearing a leather jerkin which as usual brings out the contours of the body. Fastened on the right shoulder is the war mantle (paludamentum).

Tillæg til Billedtavler pl. X. Reinach: Rép. Stat. V 2, 323, 5.

554 a. (I. N. 2582). *Cuirass statue*. Torso. M.

H. 0.98. Truncated like No. 553 a.



Over a chiton a cuirass with a double row of fringed leather tongues and a double row of small semicircular armoured tongues, with alternating ornaments of flowers, palmettes and face masks (Medusae and the like. Cf. the torso Arndt-Amelung 1821). The armour itself is decorated with vines, two small cupids on sea horses and a Medusa head; on the shoulder straps Zeus' thunderbolt. The war mantle rests on the left shoulder. The neck is holed for insertion of the head. The purely picturesque style suggests the time of Claudius, but the figure is probably a later, Trajan imitation.

Tillæg til Billedtavler pl. X. Reinach: Rép. Stat. V 2, 320, 4. Hekler in Oest. Jahresh. XIX-XX, 1919, pp. 217 and 223 with fig. 144. Sieveking, 91. Winckelmannsprogramm p. 15 note 4.

555. (I. N. 717). *A Roman. Head. Travertine.*

H. 0.33. The nose restored. The head much corroded, probably as the result of fire. Acquired 1890 from Rome.

The severe damage to the surface has harmed the effect of the head considerably. The material, the calotte-like hair with the feeble indications of locks (cf. Nos. 558-59) and the very large ears suggest work of the time of the Republic. When the purchase of the head was being discussed Helbig in a letter characterized this modest effort as "hochbedeutend, ja ein Unicum".

Billedtavler pl. XXXIV. A. B. 71-72. Vessberg: Studien p. 231 No. 1 and pl. 71, 1-2. Bernhard Schweitzer: Die Bildniskunst der röm. Republik p. 74 note 2. Buschor: Das hellenistische Bildnis p. 63. Gnomon XXII, 1950, p. 334.

555 a. (I. N. 2505). *Falsified head. Limestone.*

As it has proved impossible to find any real Roman parallel to this head, which was acquired 1910 at Rome and the character of which is extraordinary, it has been removed from the collection. Nor is it French work of the 16-17th century, as has been held.

Tillæg til Billedtavler pl. X. Fr. Poulsen, Röm. Mitt. XXIX 1914 p. 38 seqq. and pl. II. Kaschnitz, Röm. Mitt. XLI 1926 p. 188 seqq. F. W. Goethert: Zur Kunst der römischen Republik p. 71 note 204 (maintained to be French work). R. West: Röm. Porträtplastik I p. 49 seq. and pl. X 33. Pericle Ducati: L'Arte in Roma p. 70 and pl. XXXI, 2. O. Vessberg: Studien p. 229. Bernhard Schweitzer: Die Bildniskunst der röm. Republik p. 31 note 2.

556. (I. N. 718). *Stela of C. Septimius. Relief-bust. M.*

H. 0.57, width 0.65. Right top corner broken off. Topmost frame damaged. Acquired 1888 from the estate of Prince Torlonia at Mignano. Found in a necropolis at Vulci in Etruria.

In a picture space with moulded edges is the bust of an elderly, gaunt and bald-headed man dressed in a tunic with a pallium over it (cf. the statue No. 528). It is one of the best executed portraits of death-mask character from the time of the Roman Republic. The date is given from 100 to 30-20 B.C. Vessberg and Schweitzer date it to the time immediately after Caesar's death, i. e. about 40 B.C. This is probably correct. The rendering of the facial wrinkles and of the high, flaccid folds of the neck recalls a Republican bust at Oslo (Fr. Poulsen: Sculpt. Ant. Mus. Prov. Espagn. p. 36 and figs. 48-49). Related in style are an excellent head at Naples (A. B. 453-54), a statue ibid. (Zadoks-Jitta pp. 55, 68 and pl. 14) and also a fine head at Dresden (A. B. 75-76).

The inscription on the lower section of the frame informs us of the name and occupation of the man:

C SEPTVMIVS CF SAB IIII VIR I D.

His name is Caius Septimius, son of Caius, and he belongs to Tribuans (clan) Sabatina, which lived in the southernmost town in ancient Etruria, Veji (P. Ducati: Etruria antica I p. 135). He is moreover quattuorvir iuri dicundo, i. e. one of the four officials who were in charge of the judicature and perhaps also part of the administration in provincial towns with Roman citizenship (cf. Cicero: Ad Atticum V 2). In a letter Cicero recommends one of his friends to such local officials at Fregellae (on the border of Latium and Samnium), which proves their importance (Ad familiares XIII 76).

Billedtavler pl. XXXIV. Helbig. Bull. del Istit. 1883 p. 47. A. B. 251. C. I. L. XI, 1, 2930. van Essen, Mededeelingen van het Nederlandsch historisch Instituut te Rome VIII 1928 p. 32 seqq. Altmann: Röm. Grabaltäre p. 198. Zadoks-Jitta pp. 55 seq., 73 and pl. XV a. F. W. Goethert: Zur Kunst der röm. Republik p. 46. Michalowski: Portraits hellénistiques et romains de Délos p. 45. R. West: Röm. Porträtplastik I p. 50 and pl. X 34. Cambridge Ancient History, vol. of plates IV 50 a. Erich Bethe: Ahnenbild und Familiengeschichte bei Römern und Griechen pl. 3. Fr. Messerschmidt: Nekropolen von Vulci (1930) p. 20 and fig. 13. Pericle Ducati: L'Arte in Roma

p. 69 and pl. XXX. Vessberg: Studien p. 202 and pl. XLII, 1. Cf. Kaschnitz-Weinberg No. 587 and pl. XCIV and a female portrait of death-mask type, Arndt-Amelung 4502-04. Bernhard Schweitzer: Die Bildniskunst der röm. Republik p. 21 note 1, 115, 118 seq. and fig. 181. Buschor: Das hellenistische Bildnis p. 56.

557. (I. N. 1402). A Roman. Head. Travertine.

H. 0.29, from chin to vertex 0.25. The nose restored. The face seems much worked over. Acquired 1895 from Rome.

The hair is designed as on Nos. 558-59 as a rough calotte over the vertex and suggests work of Republican times, and in spite of the overworking one senses as on No. 559 an original, rather delicate modelling suggesting Greek influence.

Billedtavler pl. XXXXIV. Bernhard Schweitzer: Die Bildniskunst der röm. Republik p. 74 note 3. On the influence of Greek, especially Alexandrian, portrait art on the early Roman, see Fr. Poulsen "Collections" II 1938, p. 28, 30, and 33 seq.

557 a. (I. N. 2059). Vestal(?). Head. Travertine.

H. 0.29. The nose modern. Acquired 1907 from the Villa Mills on the Palatine hill.

Poor work. The hair-dressing seems to resemble that of Nos. 574 and 579, wherefore the head should belong to Republican times. Over the frontal hair is a cloth which looks like the peculiar woollen forehead band, infula, of the vestals, but the identification is not quite certain, as the depending band ends, vittae, have been broken off. These vittae were originally worn by all matrons (Plautus: Miles gloriosus st. 792), but later became the symbol of the vestals. The vittae were the virgin nuns of heathen Rome and were liable to the punishment of being buried alive, if they broke their vow of chastity (Plutarch: Numa 10 and Aëtia romana 96. Juvenal: Satires IV 9-10). Their seducer was whipped, sometimes to death (Livy XXII 57, 3). The vestals had to be severe and earnest in their whole behaviour (Livy IV 44, 11). On portraits of vestals see Arndt-Amelung 3217 seqq. The Terme museum at Rome has an especially large collection from the house of the vestals in the Forum.

Billedtavler pl. XXXXIV.

558. (I. N. 1666). A Roman. Head. Travertine.

H. from chin to vertex 0.24. The neck, nose, small parts of the cheeks, eyelids and lips modern in plaster. Parts of the neck and vertex missing. Acquired 1898 at Rome and reputed to have been found in the Sabine mountains.

Both the design of the hair as a close-fitting calotte with a rough surface and the form treatment suggest relationship of this head and No. 559 with a number of Greek portraits in Delos of the second and first century B. C. (cf. No. 451 a). Still closer is the relationship with a group of Roman portraits dated by Vessberg to about 40 B. C. (Studien p. 196). As far as the radical restoring allows a conclusion to be drawn, this head is of a more individual and powerful Roman character than No. 559. His ears, however, are close to the head, not Roman word-devouring ears. Noticeable and suggestive of relationship with a statue are the 'unsymmetrical features of the face.

Billedtavler pl. XXXXIV. R. West: Röm. Porträtplastik I p. 59. Cf. Michalowski: Portraits hellénistiques et romains de Délos p. 3 fig. 18 and pl. XXV. Vessberg: Studien p. 232.

559. (I. N. 1476). A Roman. Head. Limestone.

H. 0.32, from chin to vertex 0.26. The nose, upper lip, part of lower lip and eyebrows and cheeks modern in plaster. Acquired 1895 from Rome and reputed to have been found at Orvieto.

The head belongs to the same group as Nos. 557-558, but, as far as the radical restoring allows a conclusion to be drawn, it is more Greek in character than No. 558.

Billedtavler pl. XXXXIV. Fr. Poulsen, Fra Ny Carlsberg Glyptoteks Samlinger I 1920 p. 5 and fig. 5 and Kunstmuseets Aarskrift XIII-XV, 1926-28, p. 12 seq. and fig. 9. R. West: Röm. Porträtplastik I, pp. 59 and 80 and pl. XX 81. Vessberg: Studien p. 232.

560. (I. N. 1962). A Roman. Head. M.

H. of head 0.235. Nose, chin with part of the lower lip, ears, neck and bust modern. Acquired 1903 from the art dealer Simonetti at Rome.

An excellent portrait of a rogue with a mawkish smile, of late Republican time.

Billedtavler pl. XXXXIV. Arndt-Amelung 2027-28. Bernhard Schweitzer: Die Bildniskunst der röm. Republik p. 40 note 1.

561. (I.N. 1589 c). *A Roman. Head. M.*

H. 0.28, from chin to vertex 0.24. Nose and parts of the ears restored in plaster. Acquired 1897 from the art dealer Martinetti at Rome.

The hair is so lightly grooved above the high forehead that it seems more suited for a foundation for paint than a plastic representation of a head of hair. On this account the head has been dated very early, to about 100 B. C., but the excellent characterization of this old man with the protruding ears places the head among the portraits of the last decade of the Republic.

Billedtavler pl. XXXIV. Zadoks-Jitta p. 8 seq. here compared with a limestone head at Palestrina, pl. I a, which, however is much more crude. Fr. Poulsen, *Die Antike XIII* 1937 p. 145 fig. 12. Vessberg: *Studien* p. 227 and pl. LXVII, 1-2. Buschor: *Das hellenistische Bildnis* p. 56.

562. (I. N. 1780). *A Roman of the time of Augustus. Head. M.*

H. 0.36, from chin to vertex 0.23. The upper part of the head is missing. The tip of the nose modern in plaster. Vegetable fibres on the surface. Made for insertion into a herm. Found in 1900 at the entrance to a Roman chamber tomb at Corneto (Tarquinia) and acquired the same year from Rome.

In front on the lower part of the neck the head carries the inscription:

L. ORFIVS. C. F.  
SEVERVS. V. A. XXII.

(Lucius Orfius Severus, son of Caius, lived for twenty-two years).

It is consequently the head of a funerary statue of a youth and, as far as it can be judged from the hair-dressing, he lived in the time of Augustus (cf. the head of the youth Tiberius No. 625). It is a wise looking face with tightly closed lips, closely knit brows and small, penetrating, almost angry eyes. He looks older than his twenty-two years. Strange is the likeness to a head at Munich, which is correctly dated by Sieveking to the beginning of the time of Augustus; it seems as if the heads were portraits of two brothers (Münch. Jahrb. der bild. Kunst N. F. XII, 1937-38, p. 171 seqq. and figs. 1-2).

Billedtavler pl. XXXIV. Not. Scavi 1900 p. 86. Fr. Poulsen: *Privatporträts* p. 19 seq., fig. 28, *Dragma M. P. Nilsson* p. 410 and *Acta Arch. XIII* 1942 p. 191 fig. 15 and p. 193.

563. (I. N. 1630). *A Roman. Head. Limestone.*

H. 0.24, from chin to vertex 0.22. The nose and part of vertex modern in plaster. Part of the frontal hair removed with a chisel. Acquired 1898 from the art dealer Martinetti at Rome.

The head with the piercing look and the conspicuously long hair at the back is completely worked over and worthless. The form and fall of the hair at the back agree with the time of Trajan (cf. No. 596 b) and is the only original part left; the rest—the “republican”—is a modern falsification.

Billedtavler pl. XXXV. Fr. Poulsen, *Die Antike XIII* 1937 p. 147 fig. 13. Buschor: *Das hellenistische Bildnis* p. 52, 56.

564. (I.N. 1784). *A Roman. Head. M.*

H. 0.35, from chin to vertex 0.26. Nose and ears modern in plaster. The surface much bruised and damaged, especially the part round the mouth and chin. The neck adapted for insertion into a statue. Acquired 1900 from Rome.

It is Roman work from the end of the Republic. As in No. 561 the hair is only sketchily modelled into a flat, plain calotte, the details of which were to be rendered in paint. The old man with the deep-set eyes and hollow cheeks bears some resemblance to the death mask portrait (cf. No. 556). Closely related in hair and form treatment and expression of mouth and eyes is a head at Munich (Arndt-Amelung 996). Sieveking regards a portrait head at New York (Vessberg: *Studien* pl. LXVI) as a likeness of the same man in his younger years and in a slightly Egyptianized style. Schweitzer compares with another head at New York.

Billedtavler pl. XXXV. R. West: *Röm. Porträtplastik I* p. 50 and pl. X 35. Vessberg: *Studien* p. 227 seq. and pl. LXVII, 3-4. Sieveking, *Philol. Wochensh.* 1943 p. 68. Bernhard Schweitzer: *Die Bildniskunst der röm. Republik* p. 60 and 71; cf. figs. 32, 80, 84. Buschor: *Das hellenistische Bildnis* p. 56, 63. *Gnomon XXII*, 1950, p. 328.

565. (I. N. 1788). *A Roman. Head. M.*

H. from chin to vertex 0.24. The nose and neck missing, the ears broken off. The nape roughly sketched. Acquired 1900 from Rome and reputed to have been found at Tivoli.

This peasant's face with the cunning expression and with its hollow cheeks recalls the death mask portrait (cf. No.



564). The modelling and surface treatment suggest the end of Republican times or even the beginning of the time of Augustus (cf. a head at Naples, A. B. 453-54 = Hekler: Bildniskunst 141 a and another at Madrid, Arndt-Amelung 1703). Vessberg dates it to about 40 B.C. and considers a much worked-over head in the Vatican (Amelung: Vatik. Katalog I pl. 20 No. 126; in the text No. 136) to be a later portrait of the same person, in which assumption, however, he is incorrect.

Billedtavler pl. XXXXV. Hekler: Bildniskunst 141 b. Zadoks-Jitta p. 58. R. West: Röm. Porträtplastik I pl. X 36. Fr. Poulsen, Die Antike XIII 1937 p. 143 fig. 11. Vessberg: Studien p. 235 and pl. LXXIX, 4. Buschor: Das hellenistische Bildnis p. 52, 56.

566. (I. N. 727). *A Roman*. Head. M.

H. 0.40. The nose and ears modern in plaster. Made for insertion into a statue. Fragment of garment on the right shoulder. Acquired 1888 at the Scalabrini auction at Rome.

This magnificent portrait of a large-boned, energetic Roman in style and hair treatment constitutes a further development of the type No. 55. There is also close relationship with a Roman portrait from Delos (Michalowski: Portraits hellénistiques et romains de Délos p. 11 seqq. and pls. X-XI) and the latter portrait is again clearly related to Pompey's portrait (No. 597). The statue torso No. 576 belongs to the same group, which can be dated to the end of the Republic.

Billedtavler pl. XXXXV. A. B. 79-80. R. West: Röm. Porträtplastik I p. 80 and pl. XX 80. Vessberg: Studien p. 231 No. 2; pl. LXXI, 3-4. Bernhard Schweitzer: Die Bildniskunst der röm. Republik p. 40 and fig. 43, dates to the time of Augustus. Buschor: Das hellenistische Bildnis p. 53, 56. Gnomon XXII, 1950, p. 334.

567. (I. N. 724). *A Roman of the time of Trajan*. Head. M.

H. 0.30. The nose broken off, the chin modern in plaster. Acquired 1888 from the art dealer Martinetti at Rome.

The fat, old, determined gentleman has the fall of hair and expression of Trajan times (cf. Nos. 671, 672, 596, and 596 a), and the head should not have been placed among the Republican portraits.

Billedtavler pl. XXXXV.

568. (I. N. 723). *A Roman of the time of Claudius*. Head. M.

H. 0.34, from chin to vertex 0.27. The nose and part of the ears restored in plaster. Acquired from Rome, presumably simultaneously with No. 567.

The fall of the hair conforms to that of the Emperor Claudius and the same is the case with the modelling and the facial expression of honest, somewhat querulous narrow-mindedness (cf. Nos. 649 and 650).

Billedtavler pl. XXXXV. Vessberg: Studien p. 231 seq. and pl. LXXIV; dated to the end of the Republic. Bernhard Schweitzer: Die Bildniskunst der röm. Republik p. 48 seq. and fig. 38-39, thinks that it is a Claudian copy after an original from the end of the Republic. Buschor: Das hellenistische Bildnis p. 52, 56.

569. (I. N. 719). *A Roman*. Head. M.

H. 0.36. The nose is broken off (formerly restored in plaster). Acquired 1889 from Rome and reputed to have come from Frascati.

The head of this man with the bushy or drooping eyebrows has the frontal hair undercut according to the fashion created by Pompey (No. 597) which reappears in early coin portraits of Octavian and probably belongs to the end of the Republic (cf. a head i Museo Torlonia No. 143. Photo Deutsch. Inst. in Rom 1933, 595-97).

Bernhard Schweitzer praises the artistic workmanship of this head and makes it the central work of a "late Republican master's" production, whom he calls the Chiaramonti master (Würzburger Jahreshefte 1946 Heft 2 p. 262).

Billedtavler pl. XXXXV. A. B. 77-78. Hekler: Bildniskunst 142 b. A. W. Lawrence: Classical Sculpture p. 316, pl. 117 a. R. West: I p. 61 and pl. XIII 50. Röm. Mitt. 54, 1939, p. 128 and figs. 11-12. G. Kaschnitz: Römische Porträts fig. 3. Vessberg: Studien pp. 155, 219, 231 seqq. and pl. LXXVII. On eyebrows cf. head in the Vatican A. B. 825-26. R. West I pl. XVI 67 and for frontal hair the Augustus coin Vessberg l. c. pl. XI 5. Bernhard Schweitzer: Die Bildniskunst der röm. Republik p. 38, 92, 103-09, 118 seq., 146 and figs 157 and 163. Buschor: Das hellenistische Bildnis p. 52. Gnomon XXII, 1950, p. 333.

570. (I. N. 1936). *A Roman*. Head. M.

H. 0.31, from chin to vertex 0.25. Nose and small part of upper lip modern. Part of the patched-on occiput missing. Ears bruised. Acquired 1902 from Munich.

A true portrait, from the time of the Republic or the beginning of the Empire, of an old, avaricious peasant with

a broad mouth and small piercing eyes. Two peasant portraits in the Munich Residence are spiritually related to it (Arndt-Amelung 994 and 996). Still closer comes a grand peasant's head in the Museo Torlonia (No. 535. Photo Deutsch. Inst. in Rom 1933, 58-60). Dated by Vessberg to about 50 B.C., by Schweitzer a little later.

Billedtavler pl. XXXXV. Hekler: Bildniskunst 143 a. Fr. Poulsen, Die Antike XIII 1937 p. 141 fig. 10, and Dragma M. P. Nilsson p. 412. Vessberg: Studien p. 227 and pl. LXV, 3. Bernhard Schweitzer: Die Bildniskunst der röm. Republik p. 92, 102, 109, 146, figs. 150 and 151. Buschor: Das hellenistische Bildnis p. 56.

- 570 a. (I. N. 2827). *A Roman of the time of Tiberius*. Head. M.  
H. 0.28, from chin to vertex 0.22. Right eye damaged, the tip of the nose and the left ear slightly damaged. The surface covered with vegetable fibre. Acquired 1938 via Oslo from Rome.

As its vivacity reveals, the head was once part of a statue and the style points to the time of the Emperor Tiberius, 20-30 A.D. It is an excellent portrait of an elderly Roman, a sober, upright and plain man. He might be a well to do craftsman like the baker Eurysaces, whose large sepulchral monument is outside the Porta Maggiore at Rome.

2. Tillæg til Billedtavler pl. IX. Fr. Poulsen in Dragma M. P. Nilsson p. 409 seqq. and with a more correct dating in Acta Arch. XII 1941 p. 39 seq., figs. 37-38. Vessberg: Studien pp. 223, 225, 233 and pl. LXIV maintains the earlier dating to Caesar's time. Vessberg's view rejected by Fr. Poulsen, Acta Arch. XIII 1942 p. 195 fig. 19 and p. 196. Bernhard Schweitzer (Die Bildniskunst der röm. Republik p. 79 seqq., 84 seq., 87, 90, 100 and fig 127) admits the date to the time of Tiberius, but believes in an original from the end of the Republic. Buschor: Das hellenistische Bildnis p. 55. Gnomon XXII, 1950, p. 330.

571. (I. N. 1944). *Famous Roman*. Head. M.

H. 0.35. The nose is missing (formerly restored in plaster). Ears much bruised. Made for insertion into a statue. The head was turned to left, slightly bowed. Acquired 1902 via Munich.

The portrait of an elderly man with short, sparse hair of which the locks are only partly rendered as incised lines, with hollow temples and cheeks and sharp boned vertex, low, furrowed brow, deep-set eyes with protruding eye-balls, big mouth with short upper lip and broad lower lip, and sagging neck folds. This gaunt man, whose features are marked by mental, probably also by physical suffering, is

known from other portraits, of which the best is at Florence (A.B. 299-300; Bernoulli: Röm. Ikon. I p. 275 fig. 41; Hekler: Bildniskunst 146 a). The genuineness of other replicas is doubtful, both of a head in the Museo Torlonia and of one at Ancona (cf. Fr. Poulsen: Probl. Röm. Ikon. p. 20 and figs. 40-42; Sieveking, Münch. Jahrb. der bild. Kunst N.F. XII, 1937-38, p. 180 with note 40). The group is related to the so-called Corbulo's portraits (A.B. 296-98. Helbig-Amelung: Führer No. 826).

The bust form of the Florentine portrait suggests the time of Nero, but the style of the head is earlier, from the time of Tiberius, and this dating is supported by relationship with a head at Boston (Foto Coolidge 8435. Caskey: Catalogue p. 199 No. 115. Hekler: Bildniskunst 198) and with the head of our Fundilius statue No. 536. The two principal heads are evidently ancestral portraits in two editions, an older and a younger one.

Billedtavler pl. XXXXV. Fr. Poulsen, Rev. Arch. 1932, II p. 47 fig. 2. Studniczka in Festschrift Wölfflin p. 148. On the type see Sieveking l. c. Pirro Marconi, Boll. d'Arte 29, 1935, p. 297 seq. where our head is mentioned p. 300 and note 3. Now thoroughly treated by Fr. Poulsen, Acta Arch. XII 1941 p. 33 seq. and by Vessberg: Studien p. 236 seq. and pl. LXXXI. Vessberg dates to about 30 B.C., but is opposed by Fr. Poulsen, Acta Arch. XIII 1942 p. 196 seq. fig. 21. Bernhard Schweitzer (Die Bildniskunst der röm. Republik p. 39) dates the two copies to the time of Augustus. Buschor: Das hellenistische Bildnis p. 53, 54, 61.

572. (I. N. 1849). *A Roman*. Head. M.

H. 0.29, from chin to vertex 0.26. The tip of the nose in plaster. A fold in the drapery at the back of the neck suggests that it belonged originally to a statue. Acquired 1902 from Rome.

This magnificent ancient Roman Zuccone (pumpkin head) with a completely bald vertex and lines of sparse hair at the nape of the neck is rightly dated to Flavian time by Arndt, (cf. a head, almost certainly Flavian, in the Vatican, Amelung: Vatik. Katalog I pl. 14 No. 115; p. 144. On the hair at the nape of the neck, ibid. pl. 50 No. 259; p. 484).

Billedtavler pl. XXXXVI. A.B. 1159-60. West II p. 39 No. 3, pl. IX fig. 29.

- 572 a. (I. N. 722). *Modern over-worked colossal Head*. M.

Only the occiput is original. All the rest completely re-made and spoilt in modern time. Stylistically the re-made parts recall a like-

likewise false bust at Madrid, Arndt-Amelung 1669-70. Purchased from the art dealer Martinetti at Rome. The Glytote's head has now been removed to the store-room.

Billedtavler pl. XXXXVI. A.B. 591-92. Furtwängler: Neuere Fälschungen p. 14. Curtius, Röm. Mitt. 47, 1932 p. 264 and figs. 22-23. Kaschnitz-Weinberg in Schriften der Königsberger gelehrten Gesellschaft 14, 1938, p. 74 note 2. Sieveking, Münch. Jahrb. der bild. Kunst XII 1937-38 p. 180. Fr. Poulsen: Privatporträts p. 9 seq. and figs. 12-14. Bernhard Schweitzer: Die Bildniskunst der röm. Republik p. 72 note 2.

573. (I. N. 1576). *Young Roman of the time of Tiberius*. Head. M.

H. 0.37, from chin to vertex 0.21. The tip of the nose and ears broken off. The surface yellowed by iron water. Acquired 1897 from the art dealer Iandolo at Rome.

A young very bony Roman with sparse hair and marked features. The hair-dressing recalls that of No. 562 and allows a dating to the time of Augustus or Tiberius (cf. Nos. 625 and 629).

Billedtavler pl. XXXXVI. Fr. Poulsen: Privatporträts p. 19 seq. and Dragma M. P. Nilsson p. 410.

574. (I. N. 729). *A Roman lady*. Head. M.

H. 0.38. The neck formed for insertion into a statue. The nose slightly damaged, patchings in plaster in the hair, the rest excellently preserved. Acquired 1887 from the Count Tyszkiewicz collection at Rome.

The good-natured, ugly old matron with the withered skin and sparse hair looks prematurely aged by sorrows and maternal cares. The broad mouth forms an interesting contrast to the tiny eyes; the latter are also found in a male head at Berlin (Blümel: Röm. Bild. Berlin R 3 and pl. 3) dated to the end of the Republic. The coiffure, the middle-parted back-combed hair with the almost quivering strands recalls that of Viciria at Naples (Hekler Bildniskunst pl. 201), a statue whose fold treatment is still purely Hellenistic. But the locks at the neck and the bun at the back of our head agree with the fashion of the time of Tiberius (cf. No. 630) and call for a later dating.

Billedtavler pl. XXXXVI. A.B. 173-174. Hekler: Bildniskunst 201 and p. XXXIII. Steininger: Weibliche Haartarchten p. 33. M. Ahrem: Das Weib in der antiken Kunst p. 281 fig. 259. R. West: I p. 101 and pl. XXIV 98-98 a. Otto Kiefer: Sexual Life in Ancient Rome (London 1934) pl. III. Fr. Poulsen,

Die Antike XIII 1937 p. 148 fig. 14. Pericle Ducati: L'Arte in Roma p. 89 and pl. XLIV. Goethert, Röm. Mitt. 54, 1939, p. 188 note. L. Goldscheider: Roman Portraits (London-New York 1940) pl. 10. Vessberg: Studien p. 251, correct dating: time of Agrippina. Bianchi Bandinelli: Storicità dell'Arte Classica p. 119.

575. (I. N. 1893). *A Priest(?)*. Head. M.

H. 0.25, from chin to vertex 0.21. Nose and chin modern in plaster. The ears, forehead and part of the vertex damaged. Acquired 1902 from Rome.

This completely bald head seems to belong to the Isis-priest group (cf. No. 458 a and latest treatment of the subject Arndt-Amelung 4189-91), but damage to the vertex has obliterated the typical scars. It is so closely related to two heads Berlin and Leningrad that an identification seems tempting if differing traits had not been revealed by the longer form of the head and the expression of the eyes (Waldhauer, Arch. Anz. 45, 1930, p. 203 and figs. 3-4 and 8. Blümel: Röm. Bildn. Berlin p. 14, R 31 and pl. 23). Like these two heads, which are of alabaster and therefore of Alexandrine origin, and a head at Boston (A.B. 811-12), which reveals a close relationship in form, our head must not be dated to Republican time, but to Flavian (cf. Sieveking, Münch. Jahrb. der bild. Kunst N.F. XII, 1937-38, p. 182).

Billedtavler pl. XXXXVI.

576. (I. N. 721). *A Roman*. Fragmentary statue. M.

H. 0.84. The nose is missing. The torso suggests representation in heroic nudity, but presumably with a mantle over the left shoulder. Acquired 1890 from Rome.

There has been some uncertainty whether the original statue, which probably portrayed a general, belonged to Republican or Trajan time when a renaissance of ancient Roman severity occurred both in the art of portraiture (cf. No. 666) and in literature and ethics (cf. Pliny: Epistulae III 18, 8 seqq.). Hair and form treatment suggest, however, that it belongs to a group of Republican portraits mentioned under No. 566. There is also some likeness to the Caesar portraits.

Billedtavler pl. XXXXVI. Reinach: Rép. Stat. IV 361, 3. A.B. 517-18. Fr. Poulsen, Röm. Mitt. XXIX 1914 p. 57. Sieveking, Münch. Jahrb. der bild.



Kunst N. F. XII, 1937-38, p. 177 note 25, where other contemporary Republican portraits are compared. Vessberg: Studien p. 237. Buschor: Das hellenistische Bildnis p. 62.

577. (I. N. 1198). *A Roman. Bust. M.*

H. of entire bust 0.37. The nose modern in plaster, the ears slightly bruised. Parts of the surface lightly cleaned, but as a whole excellently preserved. Acquired 1894 from Rome; site of find unknown (not at Via Flaminia as stated by Carl Jacobsen).

This man with the completely bald, flat-topped vertex and the fat neck has been called a bonvivant by Hekler, but the tightly closed lips and the somewhat mawkish expression is rather the outcome of Roman rustic cunning (cf. No. 560 and Arndt-Amelung 997), combined with a good deal of conceit. On the contrary, this is a virtuous old-fashioned Roman: honestus, gravis, plenus officii or frugi et modestus (Cicero: Epist. ad familiares XIII 13 and 70). The form of the bust and the style suggest the beginning of the Empire, and the workmanship of the bald vertex and the neck-folds was doubtless influenced to a certain extent by portraits of the Egyptian Isis priests (cf. Nos. 458 a and 575). Most closely related to it in form and expression is a head in the Vatican (A.B. 815-16). It is an outstanding example of Roman portrait sculpture.

Billedtavler pl. XXXXVI. Hekler: Bildniskunst 140. R. West I p. 71 and pl. XVI 65. Waldhauer, Arch. Anz. 45, 1930, p. 202 fig. 10 and p. 204. A. B. 1153-54. Hekler, Göttingische gelehrte Anzeigen 1936 p. 354. Sieveking, Münch. Jahrb. der bild. Kunst N. F. XII, 1937-38, p. 182. J. Babelon, Mon. Piot 38, 1941 p. 122 and fig. 6. Bernhard Schweitzer: Die Bildniskunst der römischen Republik p. 38, 91, 100 and fig. 130. Buschor: Das hellenistische Bildnis p. 55. Gnomon XXII, 1950, p. 325.

578. (I. N. 1199). *Roman lady of the time of Claudius. Head. M.*

H. 0.28, from chin to vertex 0.21. The nose modern in plaster, the occiput broken off, the surface stained by iron water (cf. No. 573). Acquired 1894 from Rome.

It is an intelligent, youngish woman with an expression of will-power in her eye-brows and a sensitive mouth. The workmanship is good. The bun at the back was originally flanked by two locks at the sides of the neck as in No. 630. The coiffure, which is a further development of that of No.

606, a bust from the time of Tiberius, is also found on the large Livia head No. 617, in the niche-relief No. 591 b and in the cippus No. 800 and seems to belong to the time of Tiberius or probably even Claudius.

Billedtavler pl. XXXXVI.

579. (I. N. 1200). *Roman lady. Bust. M.*

H. 0.37. The nose and the left ear slightly bruised. The upper part of the occiput specially affixed. The rest excellently preserved. Acquired 1894 from Rome and reputed to have been found near the Via Flaminia. The peg at the bottom of the bust was used for insertion into a block and suggests that it was placed in a Columbarium (antique mausoleum with niches).

This is an old, squinting woman with the hair covered by a veil. The bust form and the realistic execution suggest the time of the Republic. The look of the old lady recalls Aristotle's definition (de arte poetica 1449 a) of the ridiculous as "painless ugliness."

Billedtavler pl. XXXXVI. Hekler: Bildniskunst 202 a. R. West I p. 101 and pl. XXV 99. A. B. 1167-68. Fr. Poulsen, Die Antike XIII 1937 p. 149 fig. 15.

580. (I. N. 1405). *A Roman. Head. M.*

H. 0.23, from chin to vertex 0.20. The nose, left eye-brow and temple modern in plaster, the greater part of the left cheek and the chin in marble. The head has been shattered. Acquired 1895 from Rome together with Nos. 79 and 703.

The calotte-like hair still recalls the time of the Republic (cf. Nos. 555, 557-59 and others), but the stylistic correspondence with No. 575 makes it natural to date the head to the Empire, for instance to the time of Nero.

Billedtavler pl. XXXXVII.

581. (I. N. 725). *Roman lady. Bust. M.*

H. 0.35. Intact, but somewhat damaged by weathering. Acquired 1891 from the art dealer Martinetti at Rome at the handsome price of 89 lire and 30 centimes.

The short bust, which is tunic-clad, suggests the end of the Republic or the beginning of the reign of Augustus, and the knot over the forehead which is connected with the bun at the back by a broad plait and is flanked by a small thin lock on both sides recalls both No. 587 and No. 602 and is

an obvious development of the coiffure of No. 595, which by the aid of the coins may be dated to about 40 B. C. But as in No. 604 the broad inward bent frontal hair at the temples already reveals the influence of Livia's coiffure as represented in No. 615, thus bringing us as far down as the years 20-10 B. C. for this head of an elderly, gaunt woman with wide-open, somewhat sickly eyes and an air of quiet distinction.

Billedtavler pl. XXXXVII. R. West I p. 107 and pl. XXVI 105 (dating to the end of the Republic). Crema, Mon. Lincei 38, 1939 p. 155 (135). Bernhard Schweitzer: Die Bildniskunst der röm. Republik p. 36 and note 3.

582. (I. N. 740). *Roman lady*. Head. M.

H. 0.32. The tip of the nose and both ears bruised, the surface, especially the right side, damaged by weathering. Shaped for insertion into a statue or a herm shaft (cf. Nos. 639-41).

This portrait of an elderly, worthy, somewhat melancholy matron with a triple knot above the forehead and the side hair combed back from the ears and long locks at the neck follows No. 595 and belongs to the last decade of the Republic, 40-30 B. C.

Billedtavler pl. XXXXVII. Steininger: Weibliche Haartrachten p. 16.

583. (I. N. 1190). *Sacrificing Roman*. Head. M.

H. 0.28. The tip of the nose, the left eye-brow, part of the left ear and part of the veil missing. Acquired 1894 from Rome, earlier at Tivoli near Rome.

This man with the extremely sparse hair on the crown, the peculiar wart in front of the left ear, the wise eyes with the delicate network of wrinkles and the firm mouth is portrayed worshipping (cf. the statue No. 540). This excellent portrait belongs to the 1st century A. D., probably even to its latter half.

Billedtavler pl. XXXXVII. A. B. 1161-62.

584. (I. N. 731). *A young girl*. Head. M.

H. 0.18. The tip of the nose restored. The head seems to have been sawn off from a drapery figure. The surface damaged by weathering. There are holes in the ears for ear rings. Acquired 1892 from Rome and reputed to have been found in 1875 in the tomb of

the Semproni in Vigna Aequa outside the Porta Latina in Rome, whence also the stucco reliefs 818-23 originate.

The coiffure with the parting in the middle, a forerunner of the hair-dressing of No. 607, points towards the beginning of the time of Augustus, and a related, but much superior head of a young girl was found at Rome (Hekler: Bildniskunst 203 b).

Billedtavler pl. XXXXVII.

585. (I. N. 728). *A Roman*. Small bust. M.

H. 0.22. The nose and ears bruised. The tip of the nose has been broken off, but seems to belong. There are remnants of hard chalk sinter, the removal of which has damaged the surface. Acquired 1888 at the Hoffmann auction at Paris.

The small bust, which was probably placed on a herm (cf. Nos. 639-41), seems to belong to the time of Augustus or Tiberius.

Billedtavler pl. XXXXVII. Collection Hoffmann II pl. XXV No. 345.

585 a. (I. N. 765). *Female head*. M.

Removed to the store-room as the entire surface was destroyed by over-working. Acquired from Syria.

Billedtavler pl. XXXXVII

586. (I. N. 1650). *A Roman*. Head from a Cippus relief. M.

H. from chin to vertex 0.24. The nose and most of the neck modern in plaster. The right cheek worked over. Acquired 1898 from Rome.

The head is modelled as part of a relief and has doubtless belonged to a Cippus relief like Nos. 556 and 591-591 b. The style is Republican, and the hair treatment is a development of that of 586 b.

Billedtavler pl. XXXXVII

586 a. (I. N. 2286). *Bust of an elderly Roman*. M.

H. 0.46, from chin to vertex 0.195. The nose and part of the ears broken off. The hair at the back worn. The rest is well preserved. Coarse-grained crystalline marble. The bust, which was acquired 1908 at Rome, was found at Torrimpietra near Palo at the Via Aurelia and was for a time in the Palazzo Rospigliosi, Rome.

The bust form is distinctly Greek in type (cf. Nos. 122, 123, 468. Imitated in the Renaissance falsification No. 659) and is known from the first to the third century A.D. (cf. A.B. 779-780 and Studniczka: *Bildnis des Aristoteles* p. 19 seq. and pl. II 4-5). Like a Trajan bust at Vienna (v. Sacken und Kenner: *Antike Skulpturen in Wien* Tav. XXIV) and a portrait of the time of Trajan at Leningrad (Bernoulli: *Röm. Ikon.* I p. 201 fig. 29), it has here been taken over by a genuine Roman. On the foot is the following inscription in Latin:

M. VILON. VARRO. Q. ADOPT. PATR  
MARCI. N.

The inscription had to be supplemented as follows: Marco Vilonio Varroni quaestori adoptivo patroni Marci nostri, but its form is unintelligible and regarded as false by experts and therefore not admitted to Corpus.

The bust, however, is genuine, a fine piece of Roman naturalism, which should have been dated to the time of the Republic if the head had been found alone, but must now be referred to the first part of the Empire, the time of Tiberius or Claudius. Nearest to it comes a head at the Chiostro in the Terme museum, Paribeni: Guida (1928) p. 153 No. 345.

Tillæg til Billedtavler pl. X. Hekler: *Bildniskunst* 143 b. Zadoks-Jitta pp. 51 and 66 and pl. IX a (D). Robert West I p. 50 and pl. X 37. Fr. Poulsen: *Sculpt. Ant. Mus. Prov. Espagn.* p. 36. A.B. 1157-58. Fr. Poulsen: *Probl. Röm. Ikon.* p. 7 and *Dragma* M P. Nilsson p. 412. F. Matz, *Die Welt als Geschichte*, 1938 p. 220 fig. 13 (wrongly dated to the time of the Republic). Pericle Ducati: *L'Arte in Roma* p. 8; and pl. XLIII, 2. Bernhard Schweitzer: *Die Bildniskunst der röm. Republik* p. 39. Buschor: *Das hellenistische Bildnis* p. 55. *Gnomon* XXII, 1950, p. 325.

586 b. (I. N. 2116). *A Roman. Head. M.*

H. 0.26. Lime-like, evidently local, marble. The right side of the hair in plaster. The head has been shattered. The tip of the nose bruised. The hair on the vertex roughly designed. Acquired 1907 from Rome and reputed to have come from Samnium.

It is a characteristic, hard, vigorous, Roman peasant's face of the time of the Republic, and the treatment of the hair—the locks conventionalized into tufts of wool—even suggests

a rather early date, the beginning of the first century B. C. Vessberg, however, dates it to a later time, the period 75-45 B. C.

Tillæg til Billedtavler pl. X. Fr. Poulsen: *Probl. Röm. Ikon.* p. 7 seq. and figs. 1-3. Vessberg: *Studien* p. 239. Fr. Poulsen, *Acta Arch.* XIII 1942 p. 179 figs. 1-2 and p. 183. Buschor: *Das hellenistische Bildnis* p. 53, 56.

587. (I. N. 726). *Roman lady. Head. M.*

H. 0.30, from chin to vertex 0.205. The tip of the nose affixed. As the occiput is missing the head has probably been part of a Cippus relief like No. 586. Acquired 1888 at the Scalabrini auction at Rome.

Another portrait of the stern Roman lady of the time of the Republic or Augustus with the hair combed away from the face and metallic in its stylization as in No. 602 and with the nodus, the knot above the forehead, flanked by two small locks as in No. 581. With this nodus are connected two tightly twisted plaits which form a circle round the head. Informative of the appearance of this coiffure in the beginning of the Empire are a head at Boston (Caskey: *Catalogue* p. 202 No. 118) and a head at Dresden (B. Schweitzer: *Antiken in ostpreuss. Privatbesitz* Beilage III-IV, 1).

Billedtavler pl. XXXVI, where there is an illustration of the head inserted into a modern bust of black marble. R. West: I p. 108 and pl. 107.

587 a. (I. N. 2750). *Roman lady. Head. M.*

H. 0.44, of head alone 0.22. The head is inserted into a modern bust. Only the head and neck are antique. The nose modern in marble. The ears broken off. The surface is much stained and reworked, with occasional small patchings in plaster. Bequeathed 1925 from the estate of Gustav Philipsen; earlier in the sculptor Jerichau's collection. Cf. the Jerichau auction 1884, inventory No. 33.

It is the portrait of a middle-aged, sober-minded matron with fat cheeks and protruding eyes. The coiffure with the very broad frontal knot and the back-turned side-hair which continues in two strands that meet below the small, high-placed bun at the back, recalls those of Nos. 603 and 604 and allows a dating to the time of Augustus.

2 Tillæg til Billedtavler pl. IX. Matz-Duhn I No. 2037. Bernoulli: *Röm. Ikon.* II 1 p. 112 No. 12.



588. (I. N. 1952). *Male head from a high relief*. M.

H. (from chin to vertex) 0.23. The nose and part of the ears, the eyes and chin broken off. Acquired 1907 at Rome.

The head is evidently broken off a high relief, for the right side of the occiput has a fracture surface which has been smoothed later on and the whole design of the form of the head reveals that it probably had a three quarter turn with the left profile turned forward.

The strangest feature of the head is the pecked short full beard on the left side of the face which stops abruptly on the right half. This shows that the relief has been made over during the third or fourth century A.D. But it is a curious feature that the pupils have not been touched as in the head No. 552, which has been treated in the same manner. As shown by the treatment of the hair the original head belonged to the time of Nero like No. 629 a (cf. also Arndt-Amelung 3504-5 and Caskey: Catalogue Boston p. 201 No. 117).

Billedtavler pl. XXXXVII. Fr. Poulsen in Vidensk. Selsk. Forhandlingar 1913 No. 5, p. 423. Same in Gazette des Beaux-Arts 1934, 2, p. 4 seq., figs. 5-6. Arndt-Amelung 4792-93 (Fr. Poulsen).

589. (I. N. 1575). *A Roman. Colossal head*. M.

H. with the completely modern bust 0.83, of the head alone from chin to vertex 0.36. The tip and bridge of the nose and rims of the ears modern in marble. Acquired 1896 from Rome, where it was earlier in the Palazzo Barberini.

This large head belongs to a portrait group representing Romans and is connected with late Hellenistic portraits and therefore probably made by Greek sculptors. As an example of the Hellenistic prototypes may be mentioned a colossal head of a priest from Smyrna in the Louvre (Cat. Sommaire 1922 pl. LXII No. 3294. On the wreath Studniczka, Arch. Jahrb. 38-39, 1923-24, p. 69 note 1).

The dating is impeded by the fact that these portraits of Romans are evidently copies from the time of the Empire. Two related heads, called "Marius" and "Sulla", are at Munich, a third, called "Maecenas", in the Louvre (cf. Br. Br. 10. R. West I pl. XIV 52-53). A privately owned head at Milan also belongs here (Arch. Anz. 55, 1940, pp. 370 and 373 fig. 1). The workmanship particularly the treatment of

the hair, suggests that our head is also a later, Roman copy after a bronze original of the above mentioned group, which belongs to the end of the Republic. There is a replica from the time of the Renaissance executed in porphyry and now in the Uffizi (R. Delbrück: Antike Porphywerke p. 129 and pl. 52).

Billedtavler pl. XXXXVII. Lippold: Antike Skulpt. der Glyptothek Ny Carlsberg p. 29, fig. 36 and in Röm. Mitt. XXXIII 1918 p. 13 note 2. On the whole group see Sieveking, Münch. Jahrb. der bild. Kunst XII 1937-38 p. 176 and Philol. Wochenschr. 1943 p. 68. Vessberg: Studien pls. LV and LVII. Dragma M. P. Nilsson p. 416. Cf. Ed. Schmidt in 103. Winkelmannsprogramm (Berlin 1944); our bust mentioned pp. 3 and 12 and is here, hypothetically, called Sulla. Bernhard Schweitzer: Die Bildniskunst der röm. Republik p. 113 and figs. 169 and 174. Buschor: Das hellenistische Bildnis p. 42 seq. Gnomon XXII, 1950, p. 332. Hesperia XX, 1951, p. 34 seqq. pl. 20.

- 589 a. (I. N. 2573). *An elderly Roman. Bust*. M.

H. 0.44. Parts of the nose, both ears and the chin broken off. Lesser bruises on the lower lip and the eyebrows. Acquired 1911 from Rome and reputed to have been found at the Heracles temple at Cori (R. Delbrück: Hellenistische Bauten in Latium II p. 29), on account of which the bust originally, though without particular reason, was called Turpilius after one of the founders of this temple (C. I. L. X 6517).

The bust is probably antique, in spite of some curious particularities in the treatment of the hair and the traces of fire on the surface.

Tillæg til Billedtavler pl. X. Catalogo degli oggetti d'arte appartenuti al Ing. O. Commandini, Roma 1908, p. 37 No. 324 and pl. VI. R. West I p. 68 and pl. XV 58. Fr. Poulsen Probl. Röm. Ikon. p. 26 and fig. 57. R. Horn, Arch. Anz. 52, 1937 p. 392. Vessberg: Studien p. 220 and pl. LIX. Sieveking, Philol. Wochenschr. 1943 p. 68, connects the head with Pompey's portrait. Bernhard Schweitzer does the same, Die Bildniskunst der röm. Republik p. 86, 90, 98 note 1, 99 seq., 132, 145 and figs. 140-41. Buschor: Das hellenistische Bildnis p. 6, 54. Gnomon XXII, 1950, p. 331.

590. (I. N. 1577). *A Roman. Head*. M.

H. 0.28 from chin to vertex. The neck modern in marble. The nose, parts of the lips an chin, the right eyebrow and parts of the ears, restored in plaster. Acquired 1897 from Rome from the art dealer Martinetti together with No. 672 (Trajan).

The much patched and polished head is the portrait of a bald-headed man and, like Nos. 575 and 580, it must be

dated to the beginning of the Roman Empire, more particularly the time of Nero.

Billedtavler pl. XXXXVIII.

591. (I. N. 762). *Relief busts in a frieze.* M.

H. 0.62, L. 1.25. The top part of the frame to right and left, the latter part including a female head, broken off; the entire relief has been broken off on the right side and was probably originally longer. The noses modern in plaster. Acquired 1893 at Rome and reputed to have been found in the Sabine mountains.

Such niche-reliefs were originally placed above the entrances to the mausolea in the time of the Republic and the beginning of the Empire (well illustrated in a mausoleum front, Not. Scavi 1917 p. 177 fig. 2) and portrayed the most important deceased members of the family, often in two generations (cf. Nos. 591 a and b). On the left in our relief are a woman, then three men, two of them young, and in the middle a gaunt old man with hollow cheeks, the type closely related to the death mask (cf. No. 591 b). The relief belongs to the end of the Republic, about 50 B.C., as the needle-thin locks of the old man reveal (cf. Poulsen: Probl. Röm. Ikon. p. 20).

Billedtavler pl. XXXXVIII. F. W. Goethert: Zur Kunst der römischen Republik p. 43. For the continuation of these reliefs from the time of Augustus to Traian it will prove instructive to compare the three reliefs, Arndt-Amelung 3243-5.

591 a. (I. N. 2431). *Relief busts in a frieze.* M.

H. 0.95, L. 1.97. Much damaged are the corners, the upper frame and the noses of the five busts; the faces also somewhat damaged. Acquired 1909 from the art dealer Simonetti at Rome, who had taken over the piece from the Villa Casali. The relief was placed above the family grave of the Scaevians.

From left: a man, a woman, a married couple with clasped hands and an old man. The style and the coiffures of the women suggest the end of the Republic.

Below the relief busts from left to right the inscriptions:

C · SERVILIUS	SCAEVIA	M · SCAEVIUS	SCAEVIA	M · SCAEVIUS
SERVILIAI · L	CHRESTE	HOSPES	ITALIA	STEPHANUS
PHILOMVSVS	MVTILIA · SERV	M · EPIDIUS	C · SERVILIUS	L · HIRRIUS
	L · EVPIRANTE	CHRESTVS	GRATUS	

Eight persons are mentioned in the inscription, but only five are portrayed. Only the man in the middle bears a distinctly free-born name, Manius Scaevius Hospes. To the names C. Servilius and Mutilia Euphrante is added an L (Libertus, Liberta, liberated), and Scaevia Chreste and Scaevia Italia may either be Scaevius Hospes' free-born daughters or his liberated slaves.

Concerning the old man farthest to right, cf. a bust at Oslo, Fr. Poulsen: Sculpt. Ant. Mus. Prov. Espagn. figs. 48-49 and p. 36.

Tillæg til Billedtavler pl. X, C. 1. L. VI 26421. F. W. Goethert: Zur Kunst der römischen Republik p. 43.

591 b. (I. N. 2799). *Relief busts in a frieze.* M.

H. 0.74, L. 1.81. The noses modern, but partly broken off again, the old woman's knot (nodus) damaged. The surface much cleaned in parts. The frame restored in plaster. Acquired 1930 from Lansdowne House in London.

The five persons from left to right are: a young man in a toga, a young woman with hair parted in the middle, a big boy with naked chest and a plaything in his hand, an old woman with the nodus coiffure of the time of Augustus, an old man in a himation, whose face recalls death mask portraits (cf. Nos. 556 and 591) and the portrait of a man in a similar relief from Pozzuoli, where the coiffure of the woman also suggests the time of Tiberius or Claudius (Arch. Anz. 56, 1941, p. 610 fig. 119). The relief belongs to the time of Tiberius, as the hair-style of the young woman shows (cf. No. 578).

2 Tillæg til Billedtavler pl. IX. A. Michaelis: Ancient marbles in Great Britain p. 442 No. 21. Arndt-Amelung 3049-51 (Fr. Poulsen). Altmann: Röm. Grabaltäre p. 199. Zadoks-Jitta p. 56, 73 seq. and pl. XV b-c. Catalogue of the Lansdowne sale (London 1930) p. 50 and pl. 73. Memoirs of the Amer. Acad. in Rome XV 1938 p. 84 with note 8. L. Goldscheider: Roman Portraits (London—New York 1940) p. 11 fig. 14. On account of the hairdressings of the women mentioned by V. H. Poulsen in Acta Arch. XVII 1946 p. 25.

592 stolen in 1910.

593. (I. N. 730). *A Roman. Head.* M.

H. 0.20, from chin to vertex 0.12. The nose and chin modern; the left ear and part of the hair broken off. Acquired 1892 from Rome.

Like No. 590, this small head of a bald man seems to belong to the beginning of the Empire.

Billedtavler pl. XXXXVIII. Vessberg: Studien p. 215, 1.

594. (I. N. 1812). *A Roman. Head. M.*

H. 0.33, from chin to vertex 0.22. The nose modern in marble. The ears and the left eyebrow broken off. The surface much polished and overworked. Acquired 1901 together with No. 598 from an art dealer at Venice.

The bald-headed man with the flatly carved hair at the back and the unusual, flat vertex dates like No. 593 from the beginning of the Empire.

Billedtavler pl. XXXXVIII. Arndt-Amelung 4794-95 (Fr. Poulsen). Bernhard Schweitzer: Die Bildniskunst der röm. Republik p. 40 note 1.

595. (I. N. 739). *Roman lady of the time of the Republic. Head. M.*

H. 0.22. The protruding parts of nose and lips restored. Somewhat damaged by moisture. Acquired 1891 from Rome, but reputed to have been found at an antique villa in the Alban hills.

The unusual coiffure, with a middle part formed by a thin back-turned plait and two partings from which the lightly waved hair is combed back towards the bun at the back, belongs to the end of the Republic, the years around 40 B. C. With the aid of portraits on coins Helbig thought himself able to identify our small head as Antonius' wife, Fulvia, who was a very imperious woman (cf. Plutarch: Antonius 10), and about whom Velleius Paterculus (II 74, 3) says that there was nothing female about her except her body (*nihil muliebre praeter corpus gerens*). But on the one hand it is not certain that the coins mentioned portray Fulvia and not Antonius' second wife, Octavia, and on the other, the likeness is not quite convincing. According to the tradition (Sueton: de rhetoribus 5) Fulvia had a swelling of the cheek like that resulting from a bee-sting, which gave rise to jokes to the effect that she had pricked herself with the metal pen with which she wrote down her commands for the day. Our lean-cheeked lady has no such stigma.

Billedtavler pl. XXXXVIII. Helbig in Mon. Lincei I 1891 p. 573 seqq. and pls. I-II. Steininger: Weibliche Haartrachten p. 7 note 1. F. W. Goethert: Zur

Kunst der römischen Republik p. 34 seqq. Robert West: Röm. Porträtplastik I p. 105. Pauly-Wissowa Supplement VI p. 90. On the coiffure cf. also Arndt-Amelung 1007.

596. (I. N. 1413). *Young Roman. Head. M.*

H. 0.30, from chin to vertex 0.21. Intact. Shaped for insertion into a statue. Acquired 1895 from the studio of the sculptor Kopf at Rome.

Like No. 601, the head was first called Brutus and by its number brought into a false milieu, for this is really the portrait of a half grown youth of the time of Trajan, as the fall and treatment of the hair reveal, and like No. 596 b it must be placed with the bust of a boy, No. 674 b, the bust form of which secures the dating.

Billedtavler pl. XXXXVIII.

596 a. (I. N. 2072). *A Roman. Head. M.*

Greatest H. 0.36, from chin to vertex 0.24. The tip of the nose in plaster, the upper lip and the left ear bruised, the surface damaged by weathering. Roughly executed at the nape of the neck. Made for insertion into a statue. Acquired 1907 from Rome.

It is a provincial and somewhat cursory piece of work. The hair is sketchily designed, only the frontal locks are completed and separated by drilling almost as in No. 629 a. Both heads belong to the time of Claudius or rather that of Nero. Of the somewhat rough characteristic of the eyelids a comparison may be made with a much restored head in the Palazzo Doria at Rome (Arndt-Amelung 2308).

Billedtavler pl. XXXXVIII.

596 b. (I. N. 2264). *Head of a young Roman. M.*

H. 0.28. The tip of the nose and parts of the neck modern. Forehead and ears slightly bruised. The rest excellently preserved. Traces of paint on the right eye. The clean cut at the bottom below the neck is modern. The shaping at the back shows that the head was originally inserted into a drapery statue. Acquired 1908 at Munich.

This delicately executed head with the low skull, the frontal hair, the long aquiline nose and the broad, full mouth bears a curious resemblance to Italian Quattrocento but, as the form and fall of the hair show, it belongs to the time of Trajan, like a head in Braccio nuovo, Amelung: Vatik. Katalog I pl. I No. 2; text p. 7, and the two statues in the



Vatican Belvedere, Amelung o. c. II pl. 26 Nos. 102 i and k; text p. 287 seqq. Related to it is also a bust in the Palazzo dei Conservatori, Stuart Jones: Palazzo dei Conservatori pl. 27 No. 7 (text p. 80); there called African. Cf. also our No. 596.

Tillæg til Billedtavler pl. XI. A. B. 1163-64. West II p. 85 No. 1 and pl. XXIII fig. 84.

597. (I. N. 733). *Portrait of Pompeius Magnus*. Head. Pentelic marble.

H. from top of neck to top frontal lock 0.25. Lesser bruises on the face hair and at the ears. The rest splendidly preserved even without fractures of the nose. In the hair are traces of the running drill. Acquired 1887 from the Count Tyszkiewicz collection at Rome and found in the grave of the Licinians (on this grave and the objects it contained, Fr. Poulsen, *Revue arch.* 1932, II, p. 54 seqq.).

It was Helbig who at the time of the find and with the aid of coin portraits indentified this head with that of Caesar's opponent, the statesman and general Cn. Pompeius, and even to-day it is much superior to the other known portraits of Pompeius in the Museo Torlonia at Rome (pl. CXXX 509) and in the Museo archeologico at Venice (Arndt-Amelung 2637-38), although these portraits are older, from the beginning of the Empire, while the head in the Glyptotek must be dated to the time of Claudius, this portrait being probably placed in the tomb of the Licinii by his descendant of the same name, mentioned in an inscription on a cinerary urn from the same tomb. Cf. Altmann: *Die röm. Grabaltäre der Kaiserzeit* p. 38 No. 2.

It is a heavily built head with a low brow. Above the lined forehead is the upturned lock which was the pride of Pompey, because he thought it made him resemble Alexander the Great. The lines of the forehead and the raised brows lend an air of intense thought to the face and the small, unsteady eyes and the small, plump nose give it a somewhat vulgar expression. But round the tightly closed mouth the lines contract energetically and explain the mysterious silence which for a time created the idea of Pompey as a profound, superior and wise politician. The folds of the preserved neck part reveal that the head was originally

and with great effect bowed towards the left shoulder, another feature which he thought made him resemble the great Alexander.

Billedtavler pl. XXXXVIII. Helbig, *Röm. Mitt.* I 1886 p. 37 seqq. and pl. II. Th. Reinach: *Mithridate Eupator* (Paris 1890) pl. IV and *Rev. Arch.* 1890 XV, pl. VIII and p. 339 seq. Bernoulli: *Röm. Ikon.* I p. 126. A. B. 523-24. Hekler: *Bildniskunst* 135 a. R. Delbrück: *Antike Porträts* pl. 32. Cagnat et Chabot: *Manuel d'arch. rom.* I p. 510. G. Lippold: *Antike Skulpturen der Glyptothek Ny Carlsberg* p. 29 and fig. 35. G. Kaschnitz: *Römische Porträts* fig. 7. Robert West: *Römische Porträtplastik* I p. 67 and pl. XIV, 57. Frederik Poulsen: *Billeder af Pompejus og Caesar* (Studier fra Sprog- og Oldtidsforskning No. 168) p. 16 seqq. and figs. 15-17. Same in *Rev. Arch.* 1936 I pp. 16 seqq. and 37 seqq., figs. 17-19. Lawrence: *Later Greek Sculpture* p. 35 and pl. 62 a. Same: *Classical Sculpture* pp. 312 and 316. G. Rodenwaldt: *Die Kunst der Antike* (1927) pl. 504. L. Curtius: *Die Antike VII*, 1931, p. 236 seq. Pericle Ducati: *L'Arte in Roma* p. 87 and pl. XL, 2. L. Goldscheider: *Roman Portraits* p. 8 fig. 7. Cambridge Ancient History, vol. of plates III, 162 c-d. Beazley-Ashmole: *Greek Sculpture and Painting* fig. 206. Krahmer: *Hellenistische Köpfe* p. 247. Kaschnitz-Weinberg pp. 257, 591. *Arch. Anz.* 1941 p. 499. *Bull. Comm.* 66, 1939, *Bull. Mus. Imp.* IX 1938 p. 29. A more detailed mention of Pompey portraits in Vessberg: *Studien* p. 136 seq. and by Bernhard Schweitzer: *Die Bildniskunst der röm. Republik* p. 43, passim, figs. 117, 124-5, 198. On the deified Pompey see H. P. l'Orange: *Apotheosis in Ancient Portraiture* p. 52. V. H. Poulsen, *The Journal of the Walters Art Gallery* XI, 1948, p. 10. Buschor: *Das hellenistische Bildnis* p. 44, passim. *Gnomon* XXII, 1950, p. 331.

597 a. (I. N. 2024). *Cicero(?)*. Herm. M.

H. 0.52. Eyebrows, eyelids, nose, chin and part of the herm piece modern. Like Nos. 413 and 414 b it was earlier at the Marchese Canali's palace at Rieti and acquired in 1906.

The assumption that this herm represents Cicero was formerly rejected by Comparetti (on Cicero portraits see L. Laurand in *Revue des Etudes Latines* 1932, Fr. Poulsen in Arndt-Amelung text to 3038-41 and Bernhard Schweitzer: *Die Bildniskunst der röm. Republik*. A good Cicero head is at Turin, Photo Deutsch. Inst. in Rom 7726). In reality it is impossible to identify the portrait on account of its much damaged condition. A related portrait is a head at Milan (*Arch. Anz.* 55, 1940, pp. 370 and 374 figs. 1-2. *Bull. Mus. Imp.* IX 1938 p. 27 seqq.). On account of the fall and form of the hair our head is doubtless closely connected with the Cicero portraits. Vessberg dates it to about 40 B. C., Scheffold also to the end of the Republic.

Billedtavler pl. XXXXVIII. Comparetti, *Rendiconti della Accademia dei*

Lincei, Ser. V., vol. VI p. 205 seqq. Arndt-Amelung 1984-85. Fr. Poulsen, Viden-skabernes Selskabs Oversigt 1913 p. 410. Crome: Das Bildnis Vergils p. 42 and pl. 24. Sieveking, Münch. Jahrb. der bild. Kunst N. F. XII, 1937-38, p. 176. Vessberg: Studien p. 220. Schefold p. 215 note to p. 164, 2. Buschor: Das hellenistische Bildnis p. 49, passim.

- 597 b. (I. N. 2617 a). *A Roman, but presumably a work from the Renaissance.* Head. M.

H. 0.23. The surface is much corroded and has black spots, evidently caused by treatment with acid and fire. The frontal hair much worn, the nose bruised. The head, the character of which is non-antique, seems to be Cinquecento work made after "Cicero types" like No. 597 a and designed for an antique torso. Acquired 1913 from Berlin.

Tillæg til Billedtavler pl. XI. Sieveking, Münch. Jahrb. der bild. Kunst N. F. XII, 1937-38, p. 176.

598. (I. N. 1811). *Colossal head of a Roman.* M.

H. 0.44, from chin to vertex 0.30. Made for insertion into a toga statue as revealed by edge of the tunic at the neck in front and the chiselled parts at the back and the left side of the neck. The tip of the nose patched in more fine-grained marble than that of the head, the chin and both ears bruised. The head is much worked over, but here and there the old weathering shows, especially at the right eyelid. There is sinter in the hair. In spite of its size the head may have belonged to the statue of an official. It originates from the Palazzo Guistiniani at Venice and was acquired in 1901.

The head was originally identified as Caesar, and both the high forehead, the narrow, lined cheeks, the big mouth and the long throat with the Adam's apple may recall known Caesar portraits, but other forms are quite different: the very narrow face, the brows, the upper lip, the chin etc. At the time and during the first Empire, to which the head doubtless belongs there were other gaunt and characteristic Romans besides Caesar.

Billedtavler pl. XXXXVIII. Arndt-Amelung 4796-98 (Fr. Poulsen). On Caesar portraits see L. Curtius in Röm. Mitt. 47, 1932, p. 212 seqq. E. Boehringer: Der Cäsar von Acireale. Stuttgart 1933. Fr. Poulsen: Billeder af Pompejus og Cäsar (Studier fra Sprog- og Oldtidsforskning No. 168). Bernhard Schweitzer: Die Bildniskunst der röm. Republik. For the type cf. Borda, Bull. del Museo del Impero Romano XI 1940, p. 3 seqq. and pl. I, and Museo Torlonia pl. 85 No. 346.

599. (I. N. 734). *A Roman of the time of Claudius.* Head. M.

H. 0.24. The nose, a small part of the upper lip and part of the

ears missing. Acquired 1891 from Rome and reputed to have been found in the so-called Licinian grave (see under No. 597).

The head doubtless belongs to the time of Claudius, and the somewhat sheepish profile may recall the emperor's (cf. Nos. 648-50). The modelling recalls a head from Nemi, Arch. Anz. 47, 1932, p. 473 fig. 9 and 476. The curious features of the head are also found on a gem (Furtwängler: Gemmen I pl. XLVII No. 30), and this fact and the circumstances under which it was found suggest a famous man of the Licinian family, M. Licinius Crassus Frugi, who for a long time was very closely connected with the Emperor Claudius, but was disgraced and killed in the year 47. Seneca (Ludus de morte Claudii 11, 5) says about his appearance: Claudio tam similem quam ovo ovum (he resembled Claudius as one egg resembles another).

Billedtavler pl. XXXXVIII. A. B. 849-50. R. West: Römische Porträtplastik I p. 72 and pl. XVII 68; there wrongly dated to the time of the Republic. Fr. Poulsen, Rev. Arch. 1932, II, p. 53 seqq. and figs. 9 and 12. Vessberg: Studien p. 237, wrongly dated to about 30 B. C. V. H. Poulsen, Acta Arch. XVII 1946 p. 7 and Journ. of the Walters Art Gallery XI 1948, p. 12.

- 599 a. (I. N. 2803). *A middle-aged Roman.* Bust. M.

H. 0.39. Small parts of the ears and the right corner of the mouth bruised. The nose slightly bruised. The rest excellently preserved. Acquired 1930 at the auction of the Lansdowne collection.

The termination of the bust, fall of the hair and undercut frontal lock allow a dating of this beautiful bust of a mild, meditative man in his thirties to the beginning of the Empire, probably more nearly to the time of Tiberius or Claudius. A head related in style was found in the Agora of Athens (Hesperia IV, 1935, p. 407 seqq., wrongly identified as Augustus).

2. Tillæg til Billedtavler pl. IX. Michaëlis: Ancient Marbles in Great Britain p. 448 No. 48. A. H. Smith: Catalogue of Lansdowne House No. 103. Fr. Poulsen: Greek and Roman Portraits in English Country Houses p. 57 No. 34. Rhys Carpenter, Memoirs of Amer. Acad. in Rome XVIII 1941 p. 83.

600. (I. N. 1777). *A Roman.* Head. M.

H. 0.37, from chin to vertex 0.23. The nose modern in plaster. The ears and the end of the frontal lock broken off; eyebrows and lower lip slightly damaged. Made for insertion into a statue. Acquired 1900 from Rome.

The treatment of the frontal hair recalls that of Nos. 599 a and 600 a and in its present form it is typical of the time of Tiberius (cf. A. B. 593-97 and Espérandieu: *Recueil* II p. 64 No. 957). The head is unusually characteristic and with its determined and proud expression it recalls that of Fundilius (No. 536), which also belongs to the time of Tiberius; but it is fuller, more vigorous and aristocratic.

Billedtavler pl. XXXXIX.

600 a. (I. N. 2622). *A Roman. Head. Italian marble.*

H. 0.25. The tip of the nose bruised. The surface covered with sinter, the hair at the back roughly carved.

A coarse, but vigorous face. Treatment of hair and dating as No. 600 (but probably the time of Claudius; cf. Hekler: *Sammlung antiker Skulpturen in Budapest* p. 127 No. 116).

The head, which was acquired in 1913 from Rome, is reputed to have been found outside Rome at the Via Portuense in the temple of the Arval Brethren, but as it is not crowned with the wreath of corn-ears it probably does not represent a member of the brotherhood (Daremberg-Saglio, see Arvales).

Tillæg til Billedtavler pl. XI.

601. (I. N. 735). *A young Roman. Head. M.*

H. 0.28. The tip of the nose modern in marble. The left ear broken off, the right eye damaged. The rest well preserved. The head, which is reputed to have been found in the grave of the Licinians and acquired 1887 from the Count Tyszkiewicz collection, seems rather to have belonged to a statue or bust on account of the sharp turn of the neck. The style and hair treatment suggest the time of Augustus or Tiberius.

This head of a young boy with the swollen face, the small eyes and the pouches at the eyelids was earlier identified as Brutus, Caesar's assassin, on account of a supposed likeness to a well known portrait of a young man which was earlier identified as Brutus, but which is now mostly assumed to portray one of Agrippa's sons (cf. Bernoulli: *Röm. Ikon.* I p. 187 seqq. Studniczka, *Arch. Anz.* XXV, 1910, p. 534 and *Festblatt zum Leipziger Winckelmannsfest* 1909). The whole identification is without foundation.

Billedtavler pl. XXXXIX. A. B. 67-68. Fr. Poulsen, *Rev. Arch.* 1932, II, p. 54

seqq. (on the Licinian grave). R. West: *Röm. Porträtplastik* I p. 72 and pl. VII 69. V. H. Poulsen, *Journ. of the Walters Art Gallery* XI 1948 p. 12.

602. (I. N. 736). *Elderly Roman lady. Bust. M.*

H. 0.35. The tip of the nose modern in marble, the right eye damaged, the rest excellently preserved. Acquisition and provenance as No. 601.

This portrait of an elderly, stout, half-comic matron is dated by the coiffure to the time about 35 B. C., as a comparison especially with the coin portraits of Octavia will show. The old identification: Servilia, mother of Brutus, is completely unfounded (cf. No. 601). Curious, but not without parallel is the particular garment which is hanging by ribbons or straps from the shoulders (cf. No. 607 and Arndt-Amelung 3578 and text of A. B. 717-18). The artistic modelling is excellent and connects the bust with Nos. 601 and 603-04, which therefore might be assumed to be portraits of her children. A female head of the same domestic type, found in 1936, is now in the Terme museum at Rome. Not. Scavi 1941 p. 424 fig. 1.

Billedtavler pl. XXXXIX. A. B. 61-62. Hekler: *Bildniskunst* 208 a and text p. XXXIII. Steininger: *Weibliche Haartrachten* p. 16. M. Ahren: *Das Weib in der antiken Kunst* p. 282 fig. 260. G. Lippold: *Antike Skulpturen der Glyptothek Ny Carlsberg* p. 30 and fig. 38. Fr. Poulsen, *Rev. Arch.* 1932, II, p. 157 and fig. 110. R. West: *Röm. Porträtplastik* I p. 107 and pl. XXVI 106. F. W. Goethert: *Zur Kunst der röm. Republik* pp. 36 and p. 69 note 154. Otto Kieper: *Sexual Life in Ancient Rome* pl. IV. Pericle Ducati: *L'Arte in Roma* p. 129 and pl. LXX, Marella, *Atti della Reale Accademia d'Italia* Ser. VII, Vol. III p. 50 note. V. H. Poulsen, *Journ. of the Walters Art Gallery* XI 1948 p. 11.

603. (I. N. 737). *Young Roman lady. Bust. M.*

H. 0.45. The tip of the nose modern. Acquisition and provenance as Nos. 601-02.

The coiffure is late Republican or early Augustan, close upon 602, but of greater fullness and more delicate fall of the nodus, the knot above the forehead, and of the hair at the sides. The young girl with the round cheeks has a serious expression, but without the domestic concern of No. 602.

Billedtavler pl. XXXXIX. A. B. 63-64. Steininger: *Weibliche Haartrachten* p. 17. R. West: *Röm. Porträtplastik* I p. 109 and pl. XXVII 110. Marella's article, see under No. 602, p. 43 note 6 and p. 63 note 2. V. H. Poulsen, *Journ. of the Walters Art Gallery* XI p. 12.



604. (I. N. 738). *Young Roman lady*. Bust. M.

H. 0.38. The tip of the nose and the lips modern, part of the knot above the forehead damaged. Acquisition and provenance as Nos. 601-03.

The young woman with the somewhat languishing lock seems to be a younger, spoilt sister of No. 603, and while the coiffure as a whole is similar, the hair at the sides has an elegant turn in a horizontal direction as against the hanging hair of No. 603, a feature which originates in the thirties B.C. with the Octavia coins (cf. B. Schweitzer: *Antiken in ostpreussischem Privatbesitz* p. 177). The next step, the turning of the side hair round an invisible ribbon, is found in the Livia portraits (cf. Nos. 615 and 616).

Billedtavler pl. XXXIX. Steininger: *Weibliche Haartrachten* p. 17. A. B. 65-66. Hekler: *Bildniskunst* p. XXXIII and pl. 208 b. R. West: *Röm. Porträtplastik I* p. 109 and pl. XXVII 109. Marella's article, see No. 602, p. 36 note 2-3, p. 51 note 1. and p. 59. V. H. Poulsen, *Journ. of the Walters Art Gallery XI* 1948 p. 12.

605. (I. N. 741). *Old Roman lady*. Head. M.

H. 0.35. The nose and ears restored. Made for insertion into a statue. Acquisition and provenance as Nos. 601-04.

This austere face which without the framing hair might as well be that of a man, belongs like No. 574 to the end of the Republic. The middle-parted hair without a knot, nodus, above the forehead occurs side by side with the nodus coiffure all through the reign of Augustus and is mentioned by Ovid in *Ars amandi* (III 137) as especially suitable for long faces (*longa probat facies capitis discrimina puri*). But during the time of Augustus the fall of the hair was soft with a light wave (cf. 606-07), while during the time of the Republic the hair was drawn straight back, both that with the middle parting and the nodus coiffure (No. 602).

Billedtavler pl. XXXIX. A. B. 171-72. R. West: *Röm. Porträtplastik I* p. 101 and pl. XXV 100. Steininger (*Weibl. Haartrachten* pp. 19 and 33) does not discriminate sharply enough between the variations of this coiffure and parallelizes 605 with 645, which has the side hair turned after the fashion of Livia. Pericle Ducati: *L'Arte in Roma* p. 89 and pl. XLV. Bianchi Bandinelli: *Storicità dell' Arte Classica* p. 119. V. H. Poulsen, *Journ. of the Walters Art Gallery XI* 1948 p. 12.

606. (I. N. 742). *Roman lady*. Bust. M.

H. 0.37. The tip of the nose and the right eyelid restored. Acquisition and provenance as Nos. 601-05.

This portrait of a middle-aged, proud woman with middle-parted and waved coiffure belongs to the time of Augustus or Tiberius and was earlier identified as Antonia Minor. The likeness to the coin portraits is, however, confined to the coiffure itself (Bernoulli: *Röm. Ikon. II I* pl. XXXIII 9-11).

Billedtavler pl. XXXIX. R. West: *Röm. Porträtplastik I* p. 142 and pl. XXXVI 150. On coiffure cf. for example the head from Carmona, Spain, P. Paris: *Promenades archéol. en Espagne* p. 139 and pl. XXVII and an Antonia portrait from Malta, *Journ. Rom. Stud. V* 1915 p. 41 fig. 10. V. H. Poulsen, *Journ. of the Walters Art Gallery XI* 1948 p. 12.

607. (I. N. 743). *Antonia Minor*. Bust. M.

H. 0.43. The nose missing. The left ear and the drapery damaged. Beautiful brown patina. In the ears are holes for rings. The bust was acquired 1893 and was earlier in a Naples' collection. Reputed to have been found at Tralles in Asia Minor.

Already Carl Jacobsen proposed the identification for this female bust: Antonia Minor, the mother of Germanicus and Claudius, and this identification was later supported by Brendel and V. H. Poulsen on the basis of a comparison with other portraits of this wise princess, who retained her rank and influence even under the suspicious Tiberius. Known portraits of her are at Berlin, the Vatican, Vicenza and — in her late years — at Wilton House. The portrait in the Glyptotek is one of the best executed, evidently Greek work.

On the strange garment with »shoulder straps« cf. No. 602.

Billedtavler pl. XXXIX. Catal. de la collection d'Ehrenhoff. Naples 1892 pl. II. Hekler: *Bildniskunst* 203 a. R. West: *Röm. Porträtplastik I* p. 143 and pl. XXXVI 151. Brendel, text of Arndt-Amelung 3782-83. Kaschnitz-Weinberg p. 264, 616. On Antonia portraits Bernoulli: *Röm. Ikon. II, I* p. 217 seqq. and pl. XIV; Steininger: *Weibliche Haartrachten* p. 19 and p. 20 note 1; Fr. Poulsen: *Greek and Roman Portraits* p. 59 No. 39 and fig. 37 and *Porträtstudien in Nordital. Provinzmuseen* p. 79 and figs. 179-80. Blümel: *Röm. Bildn. Katalog Berlin V, R* 23, pl. 16. Cf. also Lippold: *Gemmen und Kameen* pl. 73, 3. The latest detailed treatment by V. H. Poulsen in *Acta Arch. XVII* 1946 p. 24 seqq. with figs. 22-23.

608. (I. N. 1555). *Agrippa*. Colossal head. M.

H. 0.42, from chin to vertex 0.32. The nose is missing. The surface much bruised and worn, especially badly near lips and chin. The head,

the back of which is roughly carved, was made for insertion into a toga statue, as the edge by the left side of the neck suggests.

Agrippa, Augustus' admiral, later his son-in-law through marriage with the Emperor's daughter, Julia, is known from portraits on coins and recognized by the coarse features: the vigorous, uneven brow, the fall of the hair and the heavy lower face with the narrow upper lip and the broad lower lip, but particularly by the intensively contracted brows, under which the eyes are shaded as in Skopas' heads. By this feature his *torvitas* (sternness) is expressed. Agrippa, who died in the year 12 B. C. only fifty-two years old, was a harsh master, obedient to Augustus and dominating in his relations to everybody else (Velleius Paterculus II 79,1). His idea of discipline as a necessity is expressed in his motto: *concordia parvae res crescunt, discordia maximae dilabuntur* (the infinitesimal thrives through concord, discord will make even the great things collapse; Seneca: *Epist. ad Lucil.* 94, 46).

Our head shows Agrippa older and more flaccid than the excellent bust in the Louvre (A. B. 295). On Agrippa's portrait see L. Curtius, *Röm. Mitt.* 48, 1933, p. 192 seqq. and the detailed criticism of that article by Fr. Poulsen: *Privatporträts* p. 11 seqq. A. L. Ugolini: *L'Agrippa di Burtrinto*. Roma 1932. Carl Blümel: *Röm. Bildn.* Berlin p. 7, R. 15.

Billedtavler pl. XXXXIX. Oest. Jahresh. XIV 1911 p. 262 Abb. 154-55 (Banko). Curtius in *Röm. Mitt.* 48, 1933, pp. 222, 224 and pls. 32-33.

609. (I. N. 1807). *Agrippa*. Colossal head. M.

H. 0.49, from chin to vertex 0.32. The nose and larger part of the occiput missing. The entire face much damaged. Several small mussel shells adhere to the surface. The head, which was previously in the Cernazai collection at Udine (Sale cat. pl. XXXII and p. 67 No. 434), is formed for insertion into a statue and seems originally to have been an excellent piece of sculpture.

Agrippa is here still older, still more flaccid and with more lines than in No. 608. On the head are traces of a forehead ring, but whether it is the naval crown with rostra, *corona navalis*, or the mural crown, *corona muralis*, which is also known from coin and gem portraits of the great admiral, cannot be decided on account of its bad state of

preservation (Bernoulli: *Röm. Ikon.* I plate of coins V 105 (p. 255); Imhoff-Blumer: *Porträtköpfe auf römischen Münzen* pl. I 9; Furtwängler: *Gemmen* I pl. XLVII 61). Naval and mural crowns were high marks of distinction from old Roman times (Gellius: *Noctes* V 6, 16-19. Livius XXVI 48, 5-13), and Augustus, who conferred orders lavishly (*phalerae et torques*), but was very sparing with *vallares et murales coronae*, did not confer this distinction upon any other of his contemporaries than Agrippa, who after a naval battle at Sicily also received a sky-blue banner (Sueton, *Div. Aug.* 25,3).

Billedtavler pl. XXXXIX. Banko-Sticotti p. 66 seq. No. 17 and fig. 7. Banko, *Oest. Jahresh.* XIV 1911 p. 262 note 15. Curtius, *Röm. Mitt.* 48, 1933, p. 235 and pls. 42-43. Buschor: *Das hellenistische Bildnis* p. 61.

610. (I. N. 1443). *Augustus*. Bust. M.

H. 0.55, from chin to vertex 0.31. The very tip of the nose in plaster, the rest excellently preserved. Acquired 1896 from Egypt by Valdemar Schmidt together with Nos. 615 (Livia) and 623 (Tiberius) and like these two found at the amphitheatre at Arsinoë (Fayum).

Augustus is recognized by his broad forehead, above which the locks bend lightly towards each other (*leviter inflexus*), by the somewhat protruding ears, in front of which curving ear locks touch the cheeks, by the sharp cheek bones, the impressive eyes, the lines of the mouth slightly drawn in pain, the groove between the lower lip and chin, a feature which recalls Caesar, and, finally, by the long hair at the nape of the neck. Though found in Egypt it is evidently genuine Roman work and thus illustrates the export from Rome of portraits of emperors (cf. *Amer. Journ. Arch.* XLIII, 1939, p. 601 seqq.).

Both in his lifetime and after his death Augustus was honoured with numerous statues and busts, portraying him from childhood up to his old age (Sueton: *Divus Augustus* 7, 52 and 59-60). Far more than a hundred portraits are preserved, and still the Augustus type was not established until about 1800.

The bust in the Glyptotek is related to the group of Augustus portraits of which the most outstanding representative is the statue from Prima Porta in the Vatican (A. B.

701-3). They are however not copies of a common prototype, for our bust shows the Emperor with older, more marked and also more sickly features than the Vatican statue, so that renewed studies of the Emperor's face itself must be the foundation. The Prima Porta statue may be dated to 20-18 B. C., the Glyptotek's bust must in any case be about ten years later, to conclude from the age of the Tiberius bust (on the dating see under No. 623). But both these works of art have the vigorous, earnest style which we feel is typical Roman (cf. Weickert in Arch. Anz. 52, 1937, p. 532).

From Cairo the museum at Berlin once acquired an Augustus head which, though found in Egypt, also represents Roman style and relationship with the Prima Porta type (Blümel: Röm. Bildn. Berlin pl. 8, R 12). Also the bronze head from Meroë in the Sudan belongs to the group (R. West: Röm. Porträtplastik I pl. XXIX No. 120. R. Delbrück: Bildnisse röm. Kaiser pl. 5. Walters: Select Bronzes pl. 61 and Marbles and Bronzes pl. 45).

Billedtavler pl. XXXIX. Hekler: Bildniskunst 166. Fr. Poulsen: To romerske Kejsersindeprofler (Studier fra Sprog- og Oldtidsforskning No 98) p. 14 fig. 1. R. West: Röm. Porträtplastik I p. 118 and pl. XXIX 121. Boll. d'Arte XXVIII 1935 p. 420 note 8. Weickert in Die Antike XIV 1938 p. 224 fig. 7 and pl. 24. Fr. Poulsen: Privatporträts p. 24 seq. and fig 32. Ibid. p. 23 seqq. a detailed account of Augustus portraits. Italo Montini: Il ritratto di Augusto p. 48. Arndt-Amelung 4799-4800 (Fr. Poulsen). Vagn Poulsen, Meddelelser 2, 1945, p. 1 seqq. and figs. 1-2. Meriwether Stuart, Amer. Journ. Arch. 48, 1944, p. 171 seqq. Buschor: Das hellenistische Bildnis p. 60 seq.

611. (I. N. 746). *Augustus*. Head. M.

H. 0.31. The ears damaged. Beautiful brown patina. Acquired from the same source as No. 607 and reputed to have been found at Sardes in Asia Minor.

The portrait likeness to Augustus is somewhat superficial, but an explanation may be found in its provincial style. The broad forehead has two longitudinal lines, but not Augustus' usual vigorous brow ridges, the eyes are without depth, wide open and so unsymmetrical that the left seems to be falling out of the head. Nor is there any likeness in the mouth with its small breadth and its down-curving corners, and still less in the hair: the frontal locks are claw-like, not

slightly bent towards each other as in No. 610, a feature which breaks and decomposes the contour of the hair which in other Augustus portraits sweeps firmly and smoothly. An approach to claw-like frontal locks is also found in an Augustus head at Boston, Caskey: Catalogue p. 193 No. 110. The head in the Glyptotek, however, certainly represents Augustus and must be compared with another portrait from Asia Minor, a head at Smyrna with similar eyes and mouth, but with hair that is more Augustan (Arndt-Amelung 3201).

Billedtavler pl. L. Catalogue de la Collection d'Ehrenhoff pl. I. A. B. 245-46. Snijder, Oudheidkundige Mededeelingen XIII 1932 p. 5. Curtius, Röm. Mitt. 54, 1939, p. 138 seqq. and figs. 6-7 suggests the identification Marcellus, which is an absolute mistake, cf. Fuhrmann, Arch. Anz. 56, 1941, p. 605 seqq. on the presumed Marcellus from Pompeii. Polemic against Curtius ibid. p. 607. V. H. Poulsen, Acta Arch. XVII 1946 p. 23 also rightly rejects the identification Marcellus. The head is cursorily mentioned in text of Arndt-Amelung 3201. Buschor: Das hellenistische Bildnis p. 59.

612. (I. N. 745). *Augustus*. Small bust. Bronze.

H. 0.20 Eyes and part of the crown missing. The surface much damaged by weathering. Acquired 1890 from the Count Tyszkiewicz collection at Rome.

The bust form is the same as in No. 610, and this small portrait of the emperor belongs to the same group as No. 610, the portraits round the Prima Porta statue, only the characterization is more superficial, to a certain extent perhaps caused by the damage to the surface, while the mouth is smaller, a feature which has been retained from earlier Augustus types.

Billedtavler pl. L. Arndt-Amelung 4806-07 (Fr. Poulsen).

613. (I. N. 732). *A Roman (previously identified as Augustus)*. High relief fragment. M.

H. 0.32, H. of head from chin to vertex 0.25. The nose, mouth, chin and small parts of the forehead and eye restored in plaster. Acquired 1892 from Rome.

The head portrays an elderly man with lines on his forehead and lean, sagging cheeks. It bears no likeness to Augustus and the fall of the locks is nothing like that of the Augustus heads, but like heads of the end of the Republic (cf. Fr. Poulsen: Probl. Röm. Ikon. figs. 45-46).

Billedtavler pl. L.



614. (I. N. 747). *Livia*. Head. M.

H. 0.27. Seems to have been broken off a drapery statue (note the edge of a fold rearwards on the left side of the neck). Parts of the hair and the ridge of the nose modern in plaster. The eyes have lightly engraved and painted pupils. The traces of paint in the hair have now lost colour. Acquired 1887 from the Count Tyszkiewicz collection and found in the so-called Licinian grave (see under Nos. 597 and 601).

It is a noble, but reserved face; the portrait of a wise, but embittered, old Roman lady of peculiar, severe melancholy. Of great effect when seen from below are the curved brows which in particular give the face its soulful expression. The head resembles coin portraits of Livia from the year 22 A.D. (Bernoulli: *Röm. Ikon.* II I pl. XXXII 12) and must represent Augustus' widow, in spite of its great deviation from earlier portraits (No. 615 seqq.). During the reign of Augustus, Livia was never portrayed on the coins of the Roman realm, only rarely on those of the provinces, while Antonius had honoured both his wives, Fulvia and Octavia, by having their portraits placed on coins like the Hellenistic queens; he even signed Cleopatra's name to her coin portraits. During the reign of her son, Tiberius, Livia was portrayed on coins once or twice, but never with her signature, always sub specie deae, and on the coins which resemble our head the signature is: *Salus Augusta*, so that she so to speak personifies the health of the imperial house (cf. U. Kahrstedt in *Klio* X 1910 p. 289 seqq.).

Livia's coiffure is interesting: The hair is parted in the middle and at each temple is a bunch of seemingly false curls to give it fullness. This fashion begins in the year 17 A.D. and is also known from private portraits (the Terme museum No. 65188. Cf. here No. 643 and Steininger in *Pauly-Wissowa s. v. Haartracht*, VII col. 2137 and idem.: *Weibliche Haartrachten* p. 24 seq.).

A Livia in her later years — for really old she never became in her portraits — is in a bronze statue at Naples (Kluge & Lehmann—Hartleben: *Die antiken Grossbronzen* III pls. 5 and 23).

Billedtavler pl. L. Helbig: *Röm. Mitt.* II 1887 p. 3 and pl. I. A. B. 6-7. Hekler: *Bildniskunst* 209. R. Delbrück: *Antike Porträts* pl. 34. Hugo Willrich: *Livia* (1911) Title picture. Steininger: *Weibliche Haartrachten* p. 25. M. Ahrem: *Das Weib in der antiken Kunst* p. 287 fig. 264. Fr. Poulsen: *To ro-*

merske Keiserindeprofler p. 24 seq., figs. 9-10. A. W. Lawrence: *Classical Sculpture* p. 332, pl. 125 a. R. West: *Röm. Porträtplastik* I p. 128 and pl. XXXI 130-130 a. Otto Kieper: *Sexual Life in Ancient Rome* (London 1934) pl. I. Cambridge Ancient History vol. of plates IV 166 b. Garstang: *Agripina*, London 1938, p. 5 and pl. II. C. Pietrangeli: *La famiglia di Augusto* p. 39. L. Curtius, *Röm. Mitt.* 54, 1939, p. 126 and figs. 6-7. Pericle Ducati: *L'Arte in Roma* p. 128 and pl. LXIX, 1. Schweitzer maintains (*Klio* 34, 1942, p. 338 note 5) that a head in Museo Chiaramonti (Bernoulli: *Röm. Ikon.* II 1 pl. 21) is a replica of our head. This is, however, far from certain. Cf. on the everlasting youth of her portraits V. H. Poulsen, *Acta Arch.* XVII 1946 p. 12. *Journ. of the Walters Art Gallery* XI 1948 p. 10.

615. (I. N. 1444). *Livia*. Bust. M.

H. 0.39, from chin to vertex 0.21. Chest restored in front, the rest intact. Found and acquired together with Augustus No. 610 and Tiberius No. 623; it is worth noticing that the size of the bust is considerably smaller than that of the Augustus bust and somewhat smaller than that of Tiberius.

This woman with the broad, robust face tapering towards the chin, with the shallow, wide open eyes, the small, delicately curved nose, the short upper lip, the narrow, tightly closed mouth and short chin with the tightly drawn skin is known from many replicas and by the circumstances of the finds was identified as Livia, Augustus' consort, whom he married after having eloped with her from her first husband and who survived him (on the old Livia see No. 614).

Livia wears the hairdressing of the Augustan time in the free form we know from No. 604, but with the side hair turned over invisible bands and with many graceful single locks at the ears and the knot above the forehead (cf. B. Schweitzer: *Antiken in ostpreuss. Privatbesitz* p. 177 and Stuart Jones: *Museo Capitolino* pl. 47 No. 8). Livia wears a similar but more taut-drawn and old-fashioned coiffure in a Gallic bronze bust in Paris (Hekler: *Bildniskunst* 207 b), the much aged appearance of which would otherwise justify a dating to Livia's later years (cf. on the curious inscription; Dessau: *Inscriptiones selectae* III, II, No. 8896 and on the possibility of the bust not being genuine Max Wegner: *Herrscherbildnisse* pp. 110 and 227). Cf. also No. 616.

It is an excellent portrait, but it does not leave us with any actual impression of Livia's famous beauty. Her youthfulness, however, is striking. Cf. under No. 614.

Billedtavler pl. L. Fr. Poulsen: To romerske Kejserindeprofiler p. 16 fig. 3. Steininger: Weibliche Haartrachten p. 17. R. West: Röm. Porträtplastik I p. 108 and pl. XXVII. Lippold, Gött. gelehrte Anz. 1938 p. 153. On Livia portraits Fr. Poulsen: Greek and Roman portraits p. 53 and Arndt-Amelung 3088-90 and 3109-11. A. Maiuri, Boll. d'Arte, July 1930. Carlo Anti: Un nuovo ritratto di Agrippina Maggiore p. 15 seq. I also regard the portrait published by P. Bienkowski (O popiersiach cesarow rzymskich. Poznan 1923, figs. I-II) as a Livia, not a Julia. A Livia of the same type is in the store room of the Vatican. Kaschnitz-Weinberg No. 636, pl. CIII. In an article in the periodical Die Antike, XIV, 1938, p. 255 seqq., S. Fuchs has thrown the Livia and Octavia portraits into great confusion. Cf. Fr. Poulsen: Privatporträts p. 21 note 1. V. H. Poulsen, Meddelelsen 2, 1945, p. 16 seq. fig. 5 and Acta Arch. XVII 1946 pp. 10 and 19 seq.

616. (I. N. 748). *Livia*. Bust. M.

H. 0.42. Nose, upper lip and cheeks modern in plaster. The surface has suffered much damage. There are traces of the foundation paint on the pupils. Acquired 1890 through Consul Løytved at Constantinople.

It is the same woman as in No. 615, but the portrait is poorer and less well preserved. The hair style is also similar (the frontal knot slightly bruised) but besides the bun at the back this bust has also a plait round the crown and two loose shoulder locks. The basalt bust in the Louvre, Hekler pl. 207 a, also doubtless represents Livia in her very early youth (Lippold: Kopien und Umbildungen p. 144 seq. Cf. Lippold, text of Arndt-Amelung 4311-12, Gött. gelehrte Anz. 1938 p. 153 and V. H. Poulsen, Acta Arch. XVII 1946 p. 19. A replica is in the museum at Compiègne. Espérandieu: Recueil V p. 151 No. 3911). Closely related to our head is a cursorily executed head from Butrinto, Röm. Mitt. 54, 1939, pl. 20.

Billedtavler pl. L. Steininger: Weibliche Haartrachten p. 17. Fr. Poulsen: To romerske Kejserindeprofiler p. 17 fig. 4. R. West: Röm. Porträtplastik I p. 126 and pl. XXXI 128. V. H. Poulsen l. c. p. 20.

617. (I. N. 1422). *Livia*. Colossal head. M.

H. with the restored diadem 0.50. The front of the diadem and the larger part of the crown modern in marble, the nose in plaster. The head, which is shaped for insertion into a statue, was acquired in 1894 from a collection at Frascati and reputed to have been found at the theatre at Cerveteri. During excavations in 1840 and 1846 of the Cerveteri theatre a number of portrait statues and busts were found, all of them belonging to the Julio-Claudian house with Claudius' own

statue as the central point; the entire collection is in the Lateran museum (Mau, Röm. Mitt. VII 1892 p. 237 and Helbig-Amelung: Führer No. 1165 seqq.), and to this group a large Livia statue might probably also belong (cf. No. 531). The female head No. 619 and the Claudius head No. 648 presumably belong to this find too.

Livia is recognized especially by the eyes, mouth and chin (cf. No. 615), but the hair is parted in the middle and laid in short waves with small locks above the forehead and at the ears (cf. the colossal Livia statue at Madrid, Arndt-Amelung 1768-70). The diadem shows that it is a posthumous statue. We may expect Livia statues right down into the time of Hadrian, when her birthday was still celebrated (Sandels: Stellung der kaiserl. Frauen p. 37), but like the statue No. 531 the big head suggests a milieu of Claudian time (cf. another colossal head of Livia with diadem, wreath and bands at Berlin, Blümel: Röm. Bildn. Berlin p. 11, R. 25 and pl. 17).

Billedtavler pl. L. Fr. Poulsen: To romerske Kejserindeprofiler p. 29 fig. 13. R. West: Röm. Porträtplastik I p. 127. On the great find at the Cerveteri theatre, Curtius, Röm. Mitt. 50, 1935, p. 310.

618. (I. N. 1631). *Livia*. Head. M.

H. 0.30. Much damaged, especially vertex and occiput; part of the wreath broken off at the front. Part of the left eye, the nose, parts of the lips, the chin modern in plaster. The head, which probably belonged to a statue, was acquired 1898 from Rome (the art dealer Martinetti).

The back of the head is covered by a veil; above the forehead is an astragal band with ears of corn and poppies; the latter are the symbols of Ceres, while the woollen band is a characteristic of priestesses of the imperial cult of the Julio-Claudian dynasty. (Cf. A. Rumpf: Antonia Augusta, Abh. der preuss. Akad. 1941. Phil.-hist. Kl. No. 5, p. 22 seq.).

In spite of the damaged condition Livia can be recognized by the flat, open eye, the moulding of the mouth and chin. It is Livia as Demeter-Ceres, as *καρποφόρος*, the goddess of fertility (cf. S. Eitrem in Norsk Vitenskapsselsk. Forhandler 1916. No. 2. p. 7). Livia as Ceres or Ceres Augusta is likewise known from inscriptions (C. I. L. X 7501 and XI 3196. Sandels: Die Stellung der kaiserl. Frauen aus dem

iulisch-claudischen Kaiserhause. Giessen 1912. p. 42 seq. P. Riewald: De imperatoribus Romanis cum certis dis comparatione et aequatione. Dissert. philol. Halenses XX 1912 p. 330 seq.). Livia was worshipped as Ceres especially after her death. Two similar portraits of Livia as Ceres are at Berlin and the Ermitage museum at Leningrad. Blümel: Röm. Bildnisse, Kat. Berlin V, pl. 17, R 25. Waldhauer, Journ. of Rom. Stud. XIII 1923 p. 190 and pl. XV.

Billedtavler pl. L. Fr. Poulsen: To romerske Kejserindeprofiler p. 19 fig. 6.

619. (I. N. 1282). *Octavia*. Bust. M.

H. 0.40. The tip of the nose, corner of the right eye and the ears modern in plaster. Upper lip and chin bruised. The chest has been shattered. Acquisition and provenance as 617.

The place of the find, the Cerveteri theatre, and contemporary finds of other historical portraits (see No. 617), suggest that this woman with the energetic features belonged to the Julio-Claudian imperial family and the assumption is supported by other known portraits of the same woman, a bust from Velletri in the Terme museum and a head of her in her later years from Béziers, now in the museum at Toulouse and found together with a whole series of Julio-Claudian portraits. The hair-dressing on our head is closely related with those of Nos. 581, 595 and 603, thus dating the head to the beginning of the reign of Augustus, 40-30 B.C. This dating eliminates a previous identification as Antonia Minor (born in 36 B.C.). The identification Octavia, sister of Augustus, mother of Antonia, is, however, permissible and would explain the likeness to the portraits of her daughter, Antonia. (R. Delbrück: Antike Porträts pl. 62, 32. R. West: Röm. Porträtplastik I pl. XXXIII. Cf. No. 607).

Billedtavler pl. L. Fr. Poulsen, Röm. Mitt. XXIX 1914 p. 59 seq., figs. 12-13 and Ikon. Misc. p. 55 fig. 13. Steininger: Weibliche Haartrachten p. 16. F. W. Goethert: Zur Kunst der röm. Republik p. 34 seq. and p. 69 note 151. R. West: Röm. Porträtplastik I p. 133 seq. and pl. XXXIII 140. B. Schweitzer: Antiken in ostpreuss. Privatbesitz p. 177. Identification due to V. H. Poulsen, Acta Arch. XVII 1946 p. 15 seq. with figs. 9-11. A head with a similar coiffure, Amelung: Vatik. Katalog II pl. 65 No. 377.

620 and 621 were overlooked in Carl Jacobsen's catalogue.

622. (I. N. 763). *Roman lady with a veil*. Head. M.

H. 0.47, of the antique 0.35, from chin to vertex 0.29. Only the head and neck are antique; the entire part with the hand below restored. The nose and upper lip modern in plaster. The face and hair lightly overworked in parts. In the eyes are, however, traces of paint. Acquired 1892 from Rome.

The coiffure allows a dating to the time of Augustus. The eyes without depth may recall Livia's (cf. No. 615).

Billedtavler pl. L.

623. (I. N. 1445). *Tiberius*. Bust. M.

H. 0.45. A small corner to the left at the bottom of the bust modern in plaster. The rest excellently preserved. Found and acquired together with No. 610 (Augustus) and 615 (Livia) from Arsinoë (Fayum) in Egypt, where all three busts were placed in the amphitheatre of Arsinoë.

Tiberius is still young, about thirty years old, but his features have become sharper than on the head No. 625, the likeness to his mother (No. 615) is greater, as his cheekbones are now outlined on his cheeks and his mouth and chin have become more tightly drawn. The flat, wide-open eyes have acquired the look of coldness which from now on is characteristic of the Tiberius portraits. The unusual honour enjoyed by Tiberius of being in the company of the imperial couple suggests that the bust originates from the years 11-6 B.C., when Tiberius was the son-in-law of the emperor, married to Julia, who in the end made him so bitter that he left Rome and went into exile to Rhodes of his own free will. At this occasion many people regarded Tiberius as doomed and the inhabitants of Nîmes destroyed all portraits of him (Sueton: Tiberius 13). It is possible, however, that the bust dates from a later time—the age of Roman portraits is often difficult to determine—and then one would rather be inclined towards the year 4 A.D., as suggested by V. H. Poulsen, when Augustus adopted his son-in-law.

Related Tiberius portraits are e. g. the excellent gem portrait (Furtwängler: Gemmen I pl. L 51); a much damaged head at Nîmes (Arndt-Amelung 1427); the seated Tiberius



with the painfully drawn mouth in the Vatican (Hekler: Bildniskunst pl. 176. R. Delbrück: Bildnisse röm. Kaiser pl. 7). Between the above portraits and the quite youthful ones (see No. 625) are a head in the Vatican, wrongly identified as Augustus (Amelung: Vatik. Katalog II pl. 72 No. 330; text p. 524) and a bronze head in the National Library at Paris (Journ. Rom. Stud. XXIII 1933 p. 34 seq. and pl. VI). Somewhat older, however, is a beautiful Tiberius head at Berlin; Weickert in Bericht der Vereinigung der Freunde antiker Kunst. 1940 p. 16 seqq., pl. 1 and figs. 1-4.

Billedtavler pl. L. Fr. Poulsen: To romerske Kejsereinderprofiler p. 15 fig. 2. R. West: Röm. Porträtplastik I p. 130 and pl. XXXII 135. L. Curtius: Röm. Mitt. 50, 1935, p. 309. Fr. Poulsen: Privatporträts p. 20 seq., fig. 31. V. H. Poulsen, Meddelelser 2, 1945, p. 9 seqq. and figs. 3,4,6.

624. (I. N. 1750). *Tiberius*. Colossal head. M.

H. from chin to vertex 0.31. Neck and chest modern in plaster; also the tip of the nose. The left ear slightly damaged, the rest well preserved, on the surface numerous vegetable fibres. Acquired 1900 from Rome.

It is the old Tiberius with lined forehead and knitted brows, hollow temples and a somewhat bitter look about the mouth. Also the aquiline nose has become sharper than in No. 623. But of the repulsiveness which according to Tacitus (Annales I 75 and IV 7. Cf. Pliny: Nat. hist. 35, 28) emanated from the Emperor, the portrait of him gives no impression. It is on the contrary a powerful, composed, authoritative gentleman we have before us.

Our head seems to agree with coin portraits of the emperor from the later years of his reign, 34-36 A.D. (cf. R. West: Röm. Porträtplastik I pl. LXIX 75). On portraits of Tiberius in his later years see Fr. Poulsen: Privatporträts p. 22 seq., Fuchs, Pantheon XX 1937 p. 270 seqq. and V. H. Poulsen, Acta Arch. XVII 1946 p. 8 seq.

Billedtavler pl. L. Hekler: Bildniskunst 179. R. West o. c. p. 173 and pl. XLII 185. Kaschnitz-Weinberg No. 623, pl. CI. Schweitzer, Röm. Mitt. 52, 1942 p. 107 note 2.

625. (I. N. 1863). *Tiberius*. Head. M.

H. 0.45. The nose broken off, the right eyebrow, ears and ends of the locks of the hair bruised; the surface somewhat damaged. The back rough. The neck shaped for insertion into a statue, a toga statue

as the high fold on the left side of the neck shows. The head was acquired at Smyrna and is evidently Greek work.

In this head Tiberius is quite young, about 16-18 years old, and as he was born in 42 B.C., the head must originate from about 25 B.C. The face is round and full, gentle and innocent of expression. The very big neck bears evidence of his powerful body (cf. Sueton: Tiberius 68).

Other portraits of the very young Tiberius have been collected by Fr. Poulsen: Privatporträts p. 18 seqq. But a number of portraits identified by L. Curtius as the young Tiberius differ completely (Röm. Mitt. 50, 1935, p. 260 seqq.). Cf. Fr. Poulsen l. c. p. 36 seq.

Billedtavler pl. L. Hekler: Bildniskunst 178 b. Curtius, Röm. Mitt. 50, 1935, p. 308 seq. Fr. Poulsen l. c. p. 18 and fig. 25. V. H. Poulsen Acta Arch. XVII 1946 p. 2, compares this head with the pathetic head at Berlin. Blümel: Katalog V, R 20, pl. 12.

626. (I. N. 1867). *A prince of the imperial Julio-Claudian family*. Head. M.

H. 0.28, from chin to vertex 0.21. The nose and the right ear broken off; a great part of the left side, including the ear, is missing. Acquired 1902 from Rome.

It is doubtless a portrait of one of the Julio-Claudian princes and, as far as its bad state of preservation allows of an identification, it belongs to a group which has wrongly been called Tiberius as a child (cf. Tiberius as child No. 625, which has an altogether different appearance). Which prince of the imperial house it is meant to represent cannot be determined at the moment.

Billedtavler pl. LI. Text of A. B. 841-42. Curtius, Röm. Mitt. 50, 1935, p. 292 and figs. 17-18. Fr. Poulsen: Privatporträts p. 36.

627. (I. N. 1904). *A prince of the imperial Augustan house*. Head. M.

H. 0.33, from chin to vertex 0.23. The nose broken off. The surface covered by vegetable fibres in places and altogether much damaged by weathering; the left ear in particular has suffered damage. The lower part of the neck is shaped for insertion into a statue. Purchased 1902 at Rome.

Already Carl Jacobsen identified the head correctly as Julio-Claudian, perhaps a prince of the imperial house. This

is supported by the fact that there is in any case one certain replica of this princely portrait with the long eyes and the narrow-lipped, sensitive mouth, namely the head on a statue in the Vatican (Röm. Mitt. 50, 1935, pl. 45).

The identity of this child cannot be determined. Perhaps the younger Drusus as a boy (cf. No. 633, especially eyes and mouth). An earlier suggestion was a child portrait of the elder Drusus, the father of Germanicus (644), younger brother of Tiberius to whom Livia gave birth after she had moved to the home of Augustus (Velleius Paterculus II 95, 1) and who died not quite thirty years old during a campaign on the Rhine (l. c. 97). The face, however, seems too sharp and thin and resembles neither the coin portraits (Bernoulli: Röm. Ikon. II I pl. XXXIII 5-7) nor the definite portraits of Drusus Major as a grown man (L. Curtius, Röm. Mitt. 50, 1935, pls. 30-36 and Fr. Poulsen: Sculpt. Ant. Mus. Prov. Espagn. figs. 62-64. See under No. 629). A head at Naples is more likely Drusus Major when a child; Fr. Poulsen: Porträtstudien in norditalienischen Provinzmuseen figs. 115-16.

Billedtavler pl. LI. Fr. Poulsen: Sculpt. Ant. Mus. Prov. Espagn. p. 44 and figs. 65-66. L. Curtius, Röm. Mitt. L, 1935, pp. 272 and 290. Fr. Poulsen: Privatporträts pp. 32 and 34 seq. L. Curtius, Mitteilungen I 1948 p. 66.

628. (I. N. 750). *Emperor Nero*. Head. M.

H. 0.27. Much damaged: The nose broken off, the ears likewise and the surface as a whole in bad condition. All modern additions were removed in 1949. Acquired 1892 from Rome.

As Bandinelli demonstrated, the head is of a well-known portrait type of which the replica in best condition is in the museum at Cagliari in Sardinia. Apparently it represented a member of the imperial house of Claudius and a comparison with coin pictures shows that it was meant to be the emperor Nero at a very young age.

Lucius Domitius Ahenobarbus, son of Agrippina the younger, in the year 50 A.D. when thirteen years old was adopted by his stepfather Claudius and assumed the name of Nero Claudius Caesar Germanicus. Four years later he ascended the throne. His portrait was impressed upon Roman coins while »heir apparent«, and evidently the Glyptotek's marble head is from that period of his life. Later his physiognomy and his portraits underwent a great change.

Billedtavler pl. LI. R. West: Röm. Porträtplastik I p. 181; cf. pl. XLV 195. Bandinelli, Röm. Mitt. 47, 1932, p. 158 No. 3. Fr. Poulsen: Privatporträts p. 46. V. Poulsen, Meddelelser 6, 1949, p. 2 fig. 1 and p. 7.

629. (I. N. 1776). *Nero, son of Germanicus(?)*. Head. M.

H. 0.44. The nose modern in plaster. The surface slightly bruised, especially the chin and the left ear. Shaped for insertion into a statue. Acquired 1900 from Rome.

This young man with the soulful and melancholy expression and the small side-whiskers was earlier thought to be Germanicus, but in No. 644 we will find a definite portrait of him. The resemblance to Germanicus is, however, so striking that we venture to identify this head as that of Germanicus' son, Nero, about whom it is said expressly (Tacitus: Annales IV 15) that he resembled his father so much in figure and voice that the senators thought they saw and heard Germanicus himself. This Nero was a good, but inconsiderate youth, and Sejanus took advantage of this first to have him exiled and later done away with, aided by his own younger brother, Drusus, who later on met with a much worse death (Tacitus l. c. IV 59-60 and VI 23). It can be seen from Tiberius' will that the assassination of Germanicus' two sons was cited as the main count in the accusation against Sejanus himself when he was condemned later on (Sueton, Tiberius 61). When their younger brother, Caligula, became emperor statues and busts of these two older, deceased brothers were erected in temples and private homes (Sueton, Caligula 7. Tacitus l. c. V 4).

Nero, the son of Germanicus, seems to be the central figure of the big cameo in the National Library at Paris, where he is standing before the enthroned Tiberius taking off his helmet and where his features resemble both Germanicus, who is portrayed riding a Pegasus in the clouds, and the features of our head (cf. Fr. Poulsen: Probl. Röm. Ikon. p. 32 seqq., p. 42 and pl. LIX).

With some hesitation L. Curtius thought he could identify the head as Drusus Major, but discrepancies with the unquestionable portraits of the latter are too great. A bust found at Antequera in Spain is also grouped with our head under the same appellation, but bears a far greater resemblance to a head from Corinth in which Curtius and I are

of opinion that we recognize Caligula (cf. *Archivo Español de Arqueología* No. 70, Madrid 1948; p. 57 and figs. 6-7 (Garcia y Bellido). Fr. Poulsen: *Privatporträts* p. 46. *Corinth IX* p. 76 seq., No. 137).

Billedtavler pl. LI. Fr. Poulsen: *To romerske Kejserindeprofiler* p. 32 fig. 15 and same: *Sculpt. Ant. Mus. Prov. Espagn.* p. 48. L. Curtius, *Röm. Mitt.* 50, 1935, p. 268 No. 5 and p. 269 seq. with pl. 37. Fr. Poulsen: *Privatporträts* p. 31.

629 a. (I. N. 2287). *Famous Roman of the time of Nero*. Head. M.

H. 0.36. For insertion into a statue. The occiput was partly affixed. Slight bruises on the hair, face, nose and left ear. Vegetable fibre and in the eyes and hair faint traces of colour. Acquired 1908 from Rome.

Cursorily viewed the rather big head may recall No. 629, but the face is more massive and coarse, and the style, especially the treatment of the hair, is later and agrees with a group of portraits of the time of Nero. It is probably a famous man, for there seems to be a replica differing only to some extent in the build of the lower part of the face, a head which was earlier in the Stroganoff collection at Rome, but is now at Maurice Rothschild's in Paris. (Arndt-Amelung 3504-05).

Tillæg til Billedtavler pl. XI R. West: *Röm. Porträtplastik I* p. 236 and pl. LXIV 282. Cf. *ibid.* 284 a typical Neronian portrait. On the style and expression cf. also the bronze head in the Louvre, A.B. 1021-22. A head from Zuglio Carnico with similar fall of the hair and of which the style and expression reveal Trajan origin (*Arch. Anz.* 53, 1938, p. 631 and 640 fig. 7) proves how difficult it is to distinguish this group from the portraits of Trajanic time.

630. (I. N. 751). *Agrippina the Younger*. Head. M.

H. 0.38. The tip of the nose modern in marble, the rest excellently preserved, with traces of colour on the hair. Part of the occiput has been broken off. Acquired 1887 from the Count Tyszkiewicz collection at Rome and reputed to have been found in the Licinian grave (see under No. 601, literature).

The head, which is shaped for insertion into a statue, may be dated to the time of Claudius by the hair-dressing. The origin is a coiffure which is particularly known from a number of portraits of the older Agrippina (compared by Schweitzer, *Klio* 34, 1942, p. 336 with note 6).

The earlier identification of this beautiful and soulful portrait, which is among the very best in the Glyptotek, as Agrippina the Elder, the proud wife of Germanicus, is wrong because the head does not resemble the other certain portraits of this woman (cf. Carlo Pietrangeli: *La famiglia di Augusto* p. 25. For other literature on Agrippina the Elder see under No. 535. See further Bernoulli: *Röm. Ikon.* II I pl. XV. Hekler: *Bildniskunst* 212 b. Delbrück: *Bildnisse röm. Kaiser* pl. 8. Robert West: *Röm. Porträtplastik I* pl. XLIV 191-93). But it is closely related to two heads—one at Milan, and one that was earlier in the Woodyat collection at Naples—which again come very close to the known and certain portraits of the younger Agrippina. See under No. 636. There cannot be the slightest doubt that this pathetic female head is a portrait of the younger Agrippina in her last years (demonstrated by V. H. Poulsen, *Acta Arch.* XVII 1946 p. 41 seqq.).

Billedtavler pl. LI. A. B. 711-12. Mau, *Röm. Mitt.* VII 1892 p. 234 seqq. Hekler: *Bildniskunst* 213. Furtwängler-Urlichs<sup>3</sup> p. 178 fig. 63 M. Ahrem: *Das Weib in der antiken Kunst* p. 291 fig. 269. Steininger: *Weibliche Haartrachten* p. 22 note 2. R. West: *Röm. Porträtplastik I* p. 180 and pl. XLIV 194. Eugenie Strong: *Rome antique (Ars Una)* p. 164 fig. 240. Cf. the gem *ibid.* fig. 241. A. W. Lawrence: *Classical Sculpture* p. 335, pl. 132 b. V. H. Poulsen *I. c.* and *Journ. of the Walters Art Gallery* XI 1948 p. 10.

631. (I. N. 744). *A boy*. Bust. M.

H. 0.23. The tip of the nose restored, the ears bruised. Acquisition and provenance as No. 601.

The quite small bust terminating just below the neck and the thready hair make it probable that this portrait of a boy belongs to the beginning of the time of the emperor Augustus. Diepolder suggests the beginning of the reign of Claudius.

Billedtavler pl. LI. A. B. 70. *Röm. Mitt.* 54, 1939, p. 272 note 1. *Journal of the Walters Art Gallery* XI, 1948, p. 12.

632. (I. N. 757). *An infant*. Head. M.

H. 0.12. The nose and ears bruised, the surface much scratched. Acquired from Rome.

The conception of the tender features is right especially as far as the cranium, the mouth and the small snubnose are concerned. The hair is rendered by incised lines, the



eyeballs have delicate incisions for pupils, such as we already find in the portraits of the early Empire. As the bust form reveals, a portrait of an infant in the Munich Glyptothek originates from the same time (Hekler: Bildniskunst pls. 216 a-b and p. XXXVII. R. West: Römische Porträtplastik I pl. XXXVII 160. Cf. Curtius, Röm. Mitt. L, 1935, p. 297).

Billedtavler pl. LI. R. West l. c. p. 147.

633. (I. N. 756). *Drusus the Younger*. Head. M.

H. 0.34. The right side of the very tip of the nose is patched in plaster. Small parts of the ears and the left corner of the mouth broken off. Shaped for insertion into a statue; the deep folds on the left side of the neck suggest an original tilt of the head.

This excellent, well-preserved portrait, which was acquired in 1887 from Count Tyszkiewicz at Rome, represents Tiberius' son, Drusus, and the resemblance to the father (624) is striking; but it is altogether degenerate; the form of the head is broader and flatter, the forehead is very receding, the nose is more coarse, the eyes are somewhat bigger with flat eyeballs. The mouth is also smaller than Tiberius' and with a steep-lined lower lip; the chin is longer and more pointed and separated from the double chin by a small groove.

The resemblance to the coin portraits of this unfortunate royal heir is obvious (Bernoulli: Röm. Ikon. II, 1 pl. XXXIII 2-3 and p. 200 seqq.) and there are several known replicas; closest to our head comes a head in the Museo arqueologico at Madrid (Arndt-Amelung 1763-64). Differing somewhat in expression and a little earlier is seemingly a head from Leptis Magna in Tripoli which through a connected group of the members of the imperial family is dated to 14-19 A. D. (Africa Italiana VIII 1940 p. 60 seq., figs. 39-40). Other portraits are more idealized: a head at Madrid (Arndt-Amelung 1666-67), one at Cordova (Paribeni: Il Ritratto nell' Arte Antica pl. 138), two at Naples (Guida Ruesch 971 and 973; R. West: I pl. XLIII 187; Hekler: Bildniskunst pl. 187), a statue in the Lateran (Bernoulli l. c. pl. IX and p. 238. Helbig-Amelung: Führer 1155) and probably also a head in the Louvre (Bernoulli No. 7); also heads at Beziers (Espérandieu: Recueil I p. 342 No. 9), at Avignon (Espérandieu III p. 377 No. 2551.

Curtius, Röm. Mitt. 49, 1934, p. 124 seq. and pls. 6-7), in the National Museum at Copenhagen (Espérandieu III p. 335 No. 2450) and a head in the Museo Torlonia (photo Deutsch. Inst. in Rom 1933, 598-600). A much damaged head is in the store room of the National Museum at Athens (Inv. No. 2661). Arndt-Amelung 1427 and a sandstone head from Carnuntum, published under this title by v. Ludwigstorff in Festschrift für O. Benndorf p. 281 are not Drusus but Tiberius. L. Curtius (Röm. Mitt. 49, 1934, p. 124 seq.) has rightly recognized the younger Drusus in one of the figures of the large gem in the National Library at Paris.

Drusus Minor was born in the year 15 B. C. and was therefore old enough to assist Tiberius in making the funeral oration over Augustus in the year 14 A. D. (Sueton: Augustus 100). He was not intelligent (incallidus; Tacitus: Annales III 8), but not without inborn distinction (nobilitate ingenua; o. c. I 29) and true to his friends (o. c. II 48 and 82). But he was arrogant in his manner towards the senate (o. c. III 59), acquired an early passion for gladiatorial contests (o. c. I 76) and became addicted to drink under the influence of his physician in ordinary, who was a monster of intemperance (Athenaios II 52 d; Plutarch: Quaest. conviv. I probl. 6, 4). After a fairly happy marriage his wife, Livilla, was seduced by Seian, the prefect of the praetorians, and misled into poisoning him (Tac. Ann. III 34 and IV 3). The unsuspecting Tiberius made the funeral speech with tearless eyes, while the entire nation was shedding tears (Seneca: consol. ad Marciam 15, 3. Tac. Ann. IV 8). That was in the year 23 A. D.

In No. 633 a the Glyptothek owns another portrait of the same prince in his earlier years.

Billedtavler pl. LI. A. B. 17-18. Hekler: Bildniskunst 186. R. West o. c. p. 175 and pl. XLIII 188 (cf. the coin portrait pl. LXIX 76). Fr. Poulsen: Sculpt. Ant. Mus. Prov. Espagn. p. 44. G. Kaschnitz: Römische Porträts fig. 9. Pietrangeli's attempt (Bull. Com. 64 1936. Bull. del Museo dell' Impero Romano VII p. 64 seq.) to separate this head from the Drusus Minor portraits and connect it with Germanicus' portrait is not a success. A comparison with the coin portrait ibid. pl. II shows grave discrepancies in the forms of both the forehead, the nose, the eyes and the lower part of the face. Cf. also Fr. Poulsen Privatporträts p. 27 seq. and fig. 36. Kaschnitz-Weinberg, p. 267, 624. Goethert, Röm. Mitt. LIV 1939 p. 204 and V. H. Poulsen, Acta Arch. XVII 1946 p. 13. L. Curtius, Mitteilungen I, 1948, p. 87, F.

633 a. (I. N. 2648). *Drusus the Younger*. Head. M.

H. 0.39, from chin to vertex 0.25. The main part of the left ear modern in marble. The nose, part of the right ear and of the originally affixed occiput broken off. For insertion into a statue. The much polished head was acquired 1919 at Paris.

Like No. 633, this is also the notorious son of Tiberius, only at an earlier age, so that the resemblance to the young Tiberius, No. 625, is striking. Two likewise youthful portraits of Drusus Minor are a statue in the Lateran (Bernoulli: Röm. Ikon. II I pl. IX) and a head in the National Museum at Copenhagen (Espérandieu: Recueil III p. 335 No. 2450). The prince is slightly older in a portrait head from Centuripe (Pietrangeli, Bull. Com. 64, 1936, Bull. del Museo dell' Impero Romano VII, p. 61 seqq. and pls. I-II). Cf. also the three much fragmented heads in the store room of the Vatican, Kaschnitz-Weinberg Nos. 624, 626 and 627; pl. C and CI.

2-Tillæg til Billedtavler pl. X. Fr. Poulsen: Privatporträts p. 23 seq. and figs. 37-39. L. Curtius, Mitteilungen I, 1948, p. 87, G.

634. (I. N. 753). *Agrippina the Younger*. Head. Black basalt.

H. 0.31, from chin to hair line 0.17. Large parts of the hair, of the diadem and the cloth around the head and a trifle at the right nostril broken off. The main part of the neck and the lower part of the occiput modern. Originates from the Count Tyszkiewicz collection at Rome and was acquired in 1887.

The coiffure consists of short frontal curls from ears to parting and stylized into large spirals over the forehead proper (cf. a head in the Vatican, Amelung: Vatik. Katalog I pl. 45 No. 179 A; p. 431, and a painted female portrait at Pompeii, L. Curtius: Die Wandmalerei Pompejis p. 378 seq. and pl. XI). It is a somewhat later stage of the development than in Nos. 635 and 636, but it still belongs to the reign of Claudius, not to that of Nero, when the parting disappears under the frontal curls.

The resemblance to No. 636 makes the identification Agrippina the Younger, Claudius' second wife and the mother of Nero, almost certain and it is supported by the combination of diadem and head cloth, which recalls the Hellenistic princesses (cf. Winter, Altertümer von Pergamon VII, I p. 112 No. 87, p. 114 and Beiblatt 12). The younger Agrip-

pina was the very first empress to wear a diadem and veil over the head (cf. Sandels: Die Stellung der kaiserl. Frauen aus dem iulisch-claudischen Kaiserhause, Giessener Dissert. 1912 p. 25), and we find the combination: Coiffure of curls with parting, veil and diadem on a much damaged Agrippina head found in the Metroon at Olympia (Olympia III pls. 63, 2 and 64, 6; p. 256 seq.). The damage to our head does not allow a determination of whether the edge of the diadem was smooth or indented as in No. 636.

Compared with No. 636, No. 634 is much idealized, especially the mouth, chin and the delicately curving cheeks, and more intellectually accentuated; we understand that this woman was able to write the memoirs of her life (Tacitus: Annales IV 53). Carlo Anti has rightly established the identification Agrippina the Younger, and a marble head at Palermo has a great resemblance to ours and confirms the identification. The material is unusual, but Lippold (Kopien und Umbildungen p. 144) is not right in maintaining that portraits of multicoloured stone were not known before Hadrian. A basalt head of a contemporary middle-aged man is at New York (Gisela Richter: Handbook of the Classical Collection (1930) p. 292 and fig. 204, wrongly dated to the time of the Republic), and it is said expressly by the elder Pliny (36. 57) that emperor statues of porphyry were introduced in Rome in the time of Claudius, but that the material was not approved of (see Meriwether Stuart: The Portraiture of Claudius (New York 1938) p. 2 seq.). In Nero's palace costly oriental species of stone were applied lavishly.

Billedtavler pl. LI. Carlo Anti in Atti e Memorie della Accademia in Padova XLIV 1928 (p. 9 in reprint). Steininger: Weibliche Haartrachten p. 29. R. West: Röm. Porträtplastik I p. 218 and pl. LIX 260; wrongly named Messalina.

635. (I. N. 754). *Roman lady of the time of Claudius*. Bust. M.

H. 0.36. The tip of the nose, small part of the upper lip modern in marble, part of the frontal fringe to left of parting in plaster. The rest excellently preserved. Acquired from the Count Tyszkiewicz collection at Rome and found in the Licinian grave like Nos. 601 and 630 and several others.

The bust form points to early Empire, and the coiffure is the same as that of the elder Agrippina and other women of

the time of Tiberius (cf. Bernoulli: *Röm. Ikon.* II I pl. XXI and the head No. 643); the curls, however, stretch farther down towards the nape of the neck, which may suggest a somewhat later date, the time of Caligula or the beginning of the reign of Claudius (cf. the earlier stage, Fr. Poulsen: *Porträtstudien in norditalienischen Provinzmuseen* figs. 95-97 = Arndt-Amelung 1953 left, and the portraits contemporary with our head A. B. 715 and No. 639). A stage between Nos. 635 and 636 is constituted by a head at Philippeville (Gsell: *Musée de Ph.* pl. IX No. 3; Fuchs, *Röm. Mitt.* 51, 1936, p. 222).

The identification in the earlier catalogue as Agrippina the Younger is untenable. It is much more likely a private portrait like a head at Naples (Guida Ruesch 1003), which is also wrongly identified as Agrippina the Younger (cf. *ibid.* Guida Ruesch 1014, which is not Livia, but a contemporary young girl, who evidently aspires to resemble the empress).

Billedtavler pl. LI. A. B. 716. S. Fuchs, *Röm. Mitt.* 51, 1936, p. 222 seq. and figs. 4-5, where the earlier faulty identification is upheld. V. H. Poulsen. *Journ. of the Walters Art Gallery* XI, 1948, p. 10.

636. (I. N. 755). *Agrippina the Younger*. Head. M.

H. 0.35. The head is shaped for insertion into a statue and is preserved in its entirety with the exception of the middle part of the diadem, but the surface has suffered a great deal of damage from cleaning. Acquired 1890 from Rome.

The coiffure, with closely set curls which leave the ears uncovered but come close to the parting in the middle, is typical of the reign of Claudius (cf. a portrait from Ostia, *Not. Scavi.* 1913 p. 137 fig. 16), and the resemblance of the features to those of No. 634 and to the good coin portraits of Agrippina the Younger warrants the identification (Bernoulli: *Röm. Ikon.* II I pl. XXXV 1. Cf. Furtwängler: *Gemmen* III 321 fig. 164 = Bernoulli l. c. pl. XXXI and *Röm. Mitt.* 51 1936 pls. 28-29). Like No. 634 this head has a diadem which is even indented and has holes for a setting with coloured stones. An idealized Agrippina head in the Vatican (Amelung: *Vatik. Katalog* I pl. 66 No. 477; p. 625) has a quite similar diadem.

Thus it is one of the most indubitable Agrippina portraits known and, in contradistinction to No. 634, it portrays the empress with great verism: below the low forehead the eyes

with deeply rimmed lower lids, the nose short and straight and giving an impression of audacity with its form and the much protruding part between the nostrils. The upper lip is short like her brother Caligula's (No. 637) and the mouth tight-lipped. A dangerous female type which the weak Claudius (Nos. 648-50) was unable to cope with. (On the political encroachments of Agrippina see Wilcken, *Hermes* XXX 1895 p. 493).

A quite stately series of portraits of Agrippina the Younger is known now (Fr. Poulsen: *Porträtstudien in norditalienischen Provinzmuseen* p. 38 seq. and 51 seq. See further under No. 634, Anti's article). A comparison of a number of Agrippina portraits is made by S. Fuchs in *Röm. Mitt.* 51, 1936, pp. 217 seqq. and 220-22 and in *Die Antike* 14, 1938, p. 267 seqq.; to this comes, as a possible portrait of Agrippina, a colossal head from Saint Bertrand de Comminges, Silvio Ferri: *Lugdunum Convenarum* figs. 2-3. Bernhard Schweitzer (*Antiken in ostpreuss. Privatbesitz* p. 184 seqq., and pls. XVII-XVIII) has endeavoured to group the portraits chronologically with a head at Beynuhen as a starting point and regards No. 636 as dating from about 50 A.D., the latest portrait of the empress being the statue at Parma (Fr. Poulsen o. c. figs. 121-23). With this statue, however, goes a portrait from Leptis Magna, of which the expression and hair-dressing on the contrary suggest a portrait from her youth (*Arch. Anz.* 53, 1938, p. 739 and fig. 50). On later portraits of the empress see under No. 630.

Billedtavler pl. LI. R. West: *Röm. Porträtplastik* I p. 222 and pl. LX 265; in the same plate are several portraits of Agrippina. S. Fuchs, *Röm. Mitt.* 51, 1936, p. 219 fig. 1, p. 222. Carlo Pietrangeli: *La famiglia di Augusto* p. 55.

637. (I. N. 1453). *Caligula*. Bust. M.

H. 0.51, from chin to the lower line of the wreath 0.23. Insignificant damage to the face, ears and neck. Large parts of the wreath, especially the left side modern in plaster. The wreath was affixed as a separate piece and the same holds good of part of the occiput, which is now missing. The right shoulder has been shattered, but correctly assembled. The bust was carved in two pieces, and the inner iron pegs are responsible for the rust now observable; its removal from the face must have injured it considerably. The bust was acquired 1897 from Rome and seems to have been found a couple of years earlier, according to rumour in or near the river Tiber.



The insignificant bruises and the Medusa face made Furtwängler doubt the genuineness of the bust, and others have sought to support this doubt; but both the technique and the form of the bust argue for its genuineness, and when this bust was found it was a quite different type of bust that was being connected with Caligula (A. B. 843-44; Hekler: *Bildniskunst* 184 a); it was only with this bust as a starting point that Studniczka succeeded at a much later date in identifying Caligula portraits at Candia and in the Louvre, to which were later added an excellent marble bust and an exquisite small bronze bust at New York and No. 637 a here in the Glyptotek, which further underline the genuineness of our bust. Caligula was probably also portrayed in a damaged head at Trieste and two small bronze busts (Banko-Sticotti, *Arch. epigr. Mitt. aus Oesterr.* 18, 1895, p. 67 seqq., fig. 8. *Journ. Rom. Stud.* VI, 1916, p. 27 seqq. and pls. I-III. *Sammlung A. Ruesch*, Lucerne 1936, No. 139 and pl. 56, Hansbjörg Bloesch: *Antike Kunst in der Schweiz* pls. 70-71 and p. 200 seq.). Probably a head at Venice also represents Caligula (*Oest. Jahresh. XIV* 1911 p. 266 figs. 160-61. Carlo Anti: *Il regio museo arch. di Venezia* p. 122, IX 27).

In the Glyptotek's bust Caligula is wearing the oak crown which was originally a distinction conferred for saving the lives of citizens (*ob cives servatos*), which already Augustus wore in 27 B. C. after a decree of honour by the senate in which he was appointed "the constant victor of enemies and the protector of the fatherland" (cf. the Augustus bust A. B. 247-248). The emperor is moreover cuirass-clad in our bust—cuirass busts are known right down from Hellenistic times—with thunderbolts on the shoulder straps and a Medusa head in the centre of the chest (on these details cf. a torso of the time of Claudius in the Capitoline museum, Sieveking, 91. *Winckelmannsprogramm* p. 14 with note 4 and fig. 3, and a contemporary torso in the museum at Merida in Spain, R. Lantier: *Inventaire des monum. préchrétiens* (Bibl. de l'Ecole des Hautes Etudes hispaniques) pl. XI fig. 18).

The much too high forehead with the deep hollows at the temples are probably a concession to the emperor's baldness which the artists did not have the courage to indicate. The temples are hollow and under the sharp brows the shadows form a sinister expression and explain the stare

which writers emphasized. The nose is fleshy, straight, with narrow nostrils, as if it were obstructed; the upper lip is short, the lips delicately curved; it is the mouth of a boy not without charm. During his brief reign this son of Germanicus, who acquired his name on account of the small military boots with which he won the favour of the Rhine army (Tacitus: *Annales* I 41), tried to introduce oriental despotism at Rome, two hundred years too early (cf. on his reign U. Wilcken in *Klio* III 1903. On his mint policy, *Journ. Rom. Stud.* VII 1917 pp. 63 and 69. Survey of his politics by J. Balsdon: *The Emperor Gaius*. Oxford 1934).

Billedtavler pl. LI. Studniczka. *Arch. Anz.* XXV 1910 p. 533. Hekler: *Bildniskunst* pl. 182 b. Bankó, *Oest. Jahresh.* XIV 1911 p. 264 figs. 158-59. Lippold, *Röm. Mitt.* XXXIII 1918 p. 24 seqq. Fr. Poulsen: *Ikon. Misc.* p. 61 seqq. and pls. 25-28 (treatment of the bust technically and stylistically and of the replicas). Johnson, *Amer. Journ. Arch.* XXX 1926 p. 160 seqq. G. Richter, *Bull. Metrop. Mus.* 19, 1924, p. 70 seq. and fig. 6. Fr. Poulsen: *Probl. Röm. Ikon.* p. 42 seqq. and figs. 74-76. On the interesting question of cuirass statues during the time mentioned see also now Meriwether Stuart: *The Portraiture of Claudius* (New York 1938) p. 75 under No. 30. R. West: *Röm. Porträtplastik* I p. 201 seqq. and pls. LIII-LIV with three Caligula portraits and a relief with a representation of Caligula. L. Curtius, *Röm. Mitt.* 49, 1934, p. 131 seqq. Otto Kieper: *Sexual Life in Ancient Rome* pl. XIII. E. Neuffer, *Festschrift für August Oxé* p. 191 seqq., publishes a silver disc with a young Caligula as victor.

#### 637 a. (I. N. 2687). *Caligula*. Head. M.

H. 0.30, from chin to hairline 0.18. The occiput was affixed, the head placed on a statue. Excellently preserved with the exception of a small scratch on the tip of the nose and the right ear. The colour is preserved in the left eye and reproduces the pupil, iris and eyelashes (cf. No. 614); traces of black colour also on the hair. A female bust in the National Museum of Athens (No. 326; Stasime, the daughter of Stasimos) has similar painted eyes and eyelashes. The eyes were painted even at a later date when the pupils were engraved, as shown by a female portrait at Nîmes from about 200 A. D. (Arndt-Amelung 1430). The head in the Glyptotek was acquired 1923 from an Armenian at Paris and was reputed to originate from Constantinople. It is characteristic Greek work.

The likeness to 637 and other certain Caligula portraits secures the identification. It is doubtless the best of all the definite Caligula portraits known.

Tillæg til Billedtavler pl. X. Fr. Poulsen, *Rev. Arch.* 1923, XVII, p. 223 seqq. Gisela Richter, *Bull. Metrop. Mus.* XIX. 1924 p. 71. Bandinelli, *Röm.*

Mitt. 47, 1932, p. 154 note 4. R. West: Röm. Porträtplastik I p. 201 seq. and pl. LIII 231. Cambridge Ancient History Vol. of plates IV 154 c. A. B. 1171-72. Fr. Poulsen: Probl. Röm. Ikon. p. 44 and figs. 73 and 77. Carlo Pietrangeli: La famiglia di Augusto p. 71. Arch. Anz. 1942 p. 382. V. H. Poulsen, Acta Arch. XVII 1946 p. 36 and fig. 28

638. (I. N. 752). *A Roman.* Head. M.

H. of head and the antique neck part 0.35, from chin to vertex 0.27. The entire bust piece modern in plaster. The left eyebrow, the tip of the nose, a small part of the chin and the ears modern in plaster. Vegetable fibre on the surface. Acquired 1887 from Rome.

A young, strongly built, round-cheeked Roman with a rich head of hair. The earlier identification Caligula is quite wrong. It is a private portrait, which by the fall of the hair and the drilled ends of the locks is closely related to No. 629 a, and like the latter must be dated to the time of Claudius or Nero.

Billedtavler pl LI.

639. (I. N. 1435). *Staia Quinta.* Young Roman lady. Herm. M.

H. of bust 0.45, from chin to vertex 0.22; the preserved part of the herm shaft 1.00 high. The bottom part of the herm shaft and the entire foot piece modern. The rest excellently preserved. The herms 639-641 and the heads 642, 643, 644 and 645 were found in a chapel near Diana's temple by lake Nemi together with two magnificent statues 536-537 and were all acquired from Count Orsini in 1891 (see under No. 536). The circumstances of the find were badly investigated and herm shafts and busts were kept for a long time in a store room in complete disorder; the connection between bust and herm is therefore only guesswork, and No. 639 really seems to be too big for the herm.

In a herm shaft of bluish marble with the inscription Staia L. L. (Lucii Liberta) Quinta is inserted a bust of a young woman, whose coiffure (middle-parted hair with side curls) shows a further development of that of No. 643 and contemporaneity with Nos. 630 and 635 (cf. also the so-called Octavia at Naples, Olga Elia, Atti del III congresso di Studi Romani p. 225 and figs. 8-9). This makes a dating to the reign of Caligula or Claudius most probable. It is thus a liberated woman, if the head and the herm belong together.

From Roman time examples are known both of heads

with the necks directly inserted into herm shafts (to which No. 642 probably belonged) and of true busts connected with herm shafts like the present (cf. Lippold: Kopien und Umbildungen p. 263 note 38 and Marella, Atti della Reale Accademia d'Italia Ser. VII, Vol. III p. 34 seqq.).

Billedtavler pl. LII. C. I. L. XIV 4203. Not Scavi 1887 p. 197 seq. Hekler: Bildniskunst 212 a. Goethert, Röm. Mitt. 54, 1939, p. 204. Fr. Poulsen, Acta Arch. XII 1941 p. 45 seq., figs. 46-47. Still another herm shaft with the same inscription was found.

640. (I. N. 1437). *L. Aninius Rufus.* Young Roman. Herm. M.

H. with modern foot piece 1.83; H. of the completely antique herm shaft 1.37, of the bust 0.39. The ears slightly bruised. The rest excellently preserved. Provenance and acquisition as No. 639.

It is a young man, with powerful features and wise eyes. Like No. 562 and a head at the Villa Albani (Arndt-Amelung 4046) and according to the fall of the hair and modelling, this head has its place among the portraits of Tiberius (No. 623) and dates from the reign of that emperor. As is the case with No. 639, the bust seems fairly big for the herm shaft. On this the inscription:

L. ANINIO. L. F.  
RVFO. Q. ARICIAE  
PRIMA VXOR.

The interpretation is: the wife Prima erected (this herm) to Lucius Aninius Rufus, Lucius' son, Quaestor (or Quatuorvir) at Aricia.

Both offices are known from the municipia of Italy, quaestors for the financial administration of the town and "four-men" for the courts, police and fire office (Cf. No. 556). Aricia was the provincial town near lake Nemi in the immediate vicinity of the temple. Was the chapel a memorial hall to deserving citizens?

Billedtavler pl. LI. C. I. L. XIV 4272. Not. Scavi 1887 p. 197. Goethert, Röm. Mitt. 54, 1939, p. 204. Acta Arch. XII 1941 p. 30 seqq., figs. 27-28 (Fr. Poulsen).

641. (I. N. 1436). *Q. Hostius Capito.* Elderly man. Herm. M.

H. of bust 0.37, the preserved part of the herm shaft 1.12. A section of the upper part of the herm and the entire bottom part with the foot piece modern. Slight damage to the frontal hair, nose and left

ear; part of the occiput has been shattered. The front part of the bust modern in plaster. Provenance and acquisition as No. 639-40.

The modelling suggests contemporaneity with the Claudius portraits. The hair is cut very short and recalls a quotation from Horace (Epist. I 18, 6): *asperitas agrestis . . . quae se commendat tonsa cute* (the churlish gruffness which recommends itself with close cropped hide) and Juvenal (Sat. II 15): *rarus sermo illis et magna libido tacendi—atque supercilio brevior coma* (those speak rarely who like best to be silent and their hair is shorter than their eyebrows). This rustic trait was imitated by the young Roman stoics (Persius 3, 54: *detonsa juvenus*; the closely-cropped youth) and by the cynics (Diog. Laërtius VI 2, 31), and our Roman probably belonged to one of these sects. A bust at Naples (A. B. 835-36) is stylistically related.

On the herm the inscription:

Q. HOSTIUS Q. F. CAPITO RHETOR.

The man was a teacher of rhetoric and his name was Quintus Hostius Capito, son of Quintus.

Billedtavler pl. LII. C. I. L. XIV 4201. Not. Scavi 1885 p. 320 and 1887 p. 198. Helbig, Bull. del Istit. 1885 p. 236. Göthert, Röm. Mitt. LIV, 1939, p. 205. Fr. Poulsen, Acta Arch. XII 1941 p. 46 seqq. figs. 48-49.

642. (I. N. 1438). *Crowned Roman*. Head. M.

H. 0.40. Excellently preserved, with traces of colour on hair and eyes and only slight bruises on eyebrows, tip of nose, chin, and wreath. Like No. 639 seqq. it originates from the Nemi find. In an earlier publication the head was indentified as a replica of the actor Fundilius (No. 536), but there is no likeness.

The wreath he is wearing befits an actor well (cf. relief of actors at Dresden, Br. Br. 628 b), and among the hermes there is one with the inscription: *L. Fænius Faustus Par (asitus) Apol(linis)*, which suggests still another portrait of an actor in the chapel at Nemi. The wreath seems to be artificially stitched together as was often the case in Roman times (see Daremberg-Saglio s. v. *corona*).

There is a curious moping about this face. At Budapest there is a portrait of a moping poet with a wreath of bay leaves on the hair, from the middle of the first century A. D. (Arndt-Amelung 3179). Our head seems to belong to the time of Tiberius or Claudius, and comes nearest to a head

at Fiesole and one on a famous relief from the time of Tiberius.

Billedtavler pl. LII. Not. Scavi 1887 p. 198. A. B. 1145-46. Paul Graindor: *Bustes et statues portraits de l'Egypte Romaine* p. 143. Acta Arch. XII 1941 p. 42 seqq., fig. 43 (Fr. Poulsen). For expression and type cf. also a head in the Ostia museum, No. 25, Hesperia XX, 1951, pl. 20 a-b.

643. (I. N. 759). *Young Roman lady*. Bust. M.

H. 0.41. The very tip of the nose restored in plaster; the chest damaged. The rest excellently preserved and with traces of colour on the hair. The bust was shaped for insertion into a herm and originates together with the above mentioned from the Nemi find (see No. 639).

It is a charming head of a young girl, serious, distinguished, graceful, and the coiffure with the plait round the head and the temple curls can be dated with certainty to the reign of Claudius. The plait round the head may be compared with one on a head at Vienna (Hekler, Oest. Jahresh. XV 1912 p. 68 seqq.), a portrait at Avignon (Espérandieu: Recueil III p. 378 No. 2554) and heads at Naples, Leiden and Dresden.

Billedtavler pl. LII. Steininger: *Weibliche Haartrachten* p. 33. Hekler o. c. p. 74 figs. 50-51. R. West: *Röm. Porträtplastik I* p. 184 and pl. XLV 199. Ibid. pls. XLIV 189-89 a and XLVI 204-206 female portraits related in style. Acta Arch. XII 1941 p. 48 seq. and fig. 52 (Fr. Poulsen).

644. (I. N. 760). *Germanicus*. Head. M.

H. 0.39. The tip of the nose broken off, vegetable fibre on the surface; the rest excellently preserved. Found by lake Nemi together with the Tiberius statue No. 538.

An excellent portrait of Tiberius' brother's son Germanicus, a little older and more idealized than the other known portraits of this young prince, of which the majority: a statue from Gabii in the Louvre, a head in the Capitoline museum, a head from Castellamare and a head at Erbach evidently go back to one common type (Bernoulli: Röm. Ikon. II 1 pls. X and XI. Arndt-Bruckmann 710. Fr. Poulsen: *Sculpt. Ant. Mus. Prov. Espagn.* p. 48 seqq. Curtius, Röm. Mitt. 49, 1934, p. 127 fig. 7 and pls. 8-9. Fuchs, Röm. Mitt. 51, 1936, p. 226. Anna Rocco, Bull. Com. 67, 1940, Bull. del Impero Romano p. 36 figs. 1-2. Fuhrmann, Arch. Anz. 56, 1941 p. 566 figs. 96-97 and p. 571. The head from Leptis Magna at Tri-



poli, Africa Italiana VIII 1940 p. 56 seq. figs. 36-37. V. H. Poulsen, Acta Arch. XVII 1946 p. 46, No. 4).

The great likeness of our head to the Germanicus' portrait on a fine cameo at Vienna (Fuchs l.c. pl. 31) warrants the identification. An attempt at identifying Germanicus' portrait in a quite different type has rightly been rejected (Bandinelli, Röm. Mitt. 47, 1932, p. 156 seqq.).

Germanicus was born in the year 15 B.C. and died quite young in 19 A.D. Tiberius, who was foolishly accused of poisoning him, erected many statues of him (Tacitus: Annales II 83). His popularity won the people (Sueton: Caligula 3), and Tacitus made real freedom heroes of him and his father Drusus, as contrasts to the cruel Tiberius (Annales II 73 and I 33). But just as Tiberius was right to censure him as a general in Germania (Annales II 26 and Sueton: Tiberius 52), he had also reason to be dissatisfied with the indiscretions of Germanicus and his wife, the elder Agrippina, on several occasions (Annales II 59 and 72 and I 69. Cf. also VI 25), and his behaviour during a visit to Egypt in the year 19 shows that he was full of ambition in spite of his hypocrisy; on a papyrus scroll are preserved two edicts from this journey (Zucker and Wilamowitz, Sitzungsber. der Berliner Akademie 1911 p. 794 seqq.).

Billedtavler pl. LII. Fr. Poulsen: Sculpt. Ant. Mus. Prov. Espagn. p. 49 No. 1. Idem: Privatporträts p. 44 seq. and figs. 61-63. Ibid. a survey, p. 42 seqq., of Germanicus portraits. Acta Arch. XII 1941 p. 19, fig. 16 (Fr. Poulsen). L. Curtius, Mitteilungen I, 1948, p. 89.

645. (I. N. 761). *Elderly Roman lady*. Herm. M.

H. 0.31. The tip of the nose modern, the rest well preserved. Like the preceding heads this one originates from the chapel at Nemi (see No. 639).

The severe, earnest face and the taut-drawn hair may recall the female portraits of the Republic (cf. Nos. 574, 602 and 605), but the hair above the temples is already turned over an invisible band as in the Livia portrait No. 615 (cf. also No. 604), and the proportions of the middle parting and the flat waves of the side hair agree with the fashion of the time of Tiberius. Consequently this female head also is contemporary with the other portraits in the chapel at lake Nemi. On the dating see also under No. 645 a.

Billedtavler pl. LII. R. West: Röm. Porträtplastik I p. 186 and pl. XLVI 207. Acta Arch. XII 1941 p. 48 seq. fig. 53 (Fr. Poulsen).

645 a. (I. N. 2621). *Female head*. Fragment of a high relief. M.

H. 0.24. The chin broken off, the forehead and nose damaged by fire. Acquired 1913 from Rome and reputed to have been found outside the Porta Portuensis in the ancient Aurelian wall.

Like No. 591, it is presumably a head from a niche relief, of fine workmanship, with bold characterization, especially of the mouth and the slightly oblique eyes. The coiffure comes closest to that of No. 645 and of a head from Durazzo, which may be dated to the time of Tiberius (Hekler, Oest. Jahresh. XV 1912 p. 68 seqq.); there curls at the temples are added. Another beautiful female head, A. B. 719-20, shows a refined variant and like Fundilia No. 537 it still has a vestige of the frontal knot coiffure of the time of Augustus.

Judging from a female head in the store-room of the Vatican with drilled pupils, a very similar arrangement of the frontal hair may appear in the time of Marcus Aurelius.

Tillæg til Billedtavler pl. XI. Kaschnitz-Weinberg No. 701, pl. CVII.

646. (I. N. 770). *Portrait of a Jew(?)*. Bust. M.

H. 0.45. The nose and ears slightly bruised, a small piece of the chest modern in marble. Earlier in the Villa Borghese in the Count's study, because he thought there was a family likeness in the bust. Acquired 1891 from the Countess Piombino, née Borghese.

The fine, excellently preserved bust doubtless represents a young Jew, and the treatment of the hair as well as the tall bust form agree with the usage of Flavian time, more precisely the time of Vespasian or Titus (cf. Nos. 653 and 660 and A. B. 747). Other proposed datings are faulty, as well as the attempt to identify the bust as the historian Flavius Josephus. It is a wise, melancholy face, and both race and individuality are well characterized.

Billedtavler pl. LII. Eisler, Arethuse 26, 1930, p. 33 and pl. 7. L. Curtius, Röm. Mitt. 47, 1932, p. 20 seqq., figs. 5-7. Sieveking, 91. Winckelmannsprogramm p. 29 note 10. Fr. Poulsen: Privatporträts p. 4 seq. and figs. 2-3. West II p. 40 No. 5, pl. IX fig. 30.

647. (I. N. 767). *Elderly Roman lady*. Bust. M.

H. 0.50. The nose and trifling parts of the drapery modern. Acquired 1888 and reputed to have been found during excavations near

Via Labicana at Rome, not far from the grave of the Haterians, a family grave situated in front of Porta Maggiore, the contents of which now fill the tenth room in the Lateran museum.

The contemporaneity and the family likeness to two known busts from this grave, especially the female bust (A. B. 747-748; Hekler: Bildniskunst 225 a and 237 a), make it probable that the bust originates from the Haterian grave itself. This determines the date to early Flavian time, Vespasian's or Titus' reign (cf. v. Gerkan, Röm. Mitt. XL 1925 p. 26). The coiffure: parting in the middle and deep waves, are thus contemporary with the tall curl coiffures (cf. Nos. 661 and 663), and we know quite a few examples of women who preferred this less complicated and easier style. Cf. Fr. Poulsen: Greek and Roman Portraits p. 64 No. 46 and Sculpt. Ant. Mus. Prov. Espagn. pp. 20 seq. and 28, fig. 24 (Vespasian's wife?) and p. 32.

It is one of the most soulful portraits in the Glyptotek, the work of an accomplished sculptor, and seems to have been made by the same master as the female bust in the Haterian grave, A. B. 747-8, which is, however, younger and of a lighter disposition than ours.

Billedtavler pl. LIII. A. B. 749-50. Fr. Poulsen: Greek and Roman Portraits p. 64 No. 46. West II p. 52 No. 4. As date for the Haterii-grave Rodenwaldt proposes the time of Trajan, and Squarciapino agrees, comparing the architecture with the debris from Trajan's Forum. Memorie della Accademia dei Lincei 1948 p. 103.

647 a. (I. N. 2805). *Roman lady of Flavian time*. Bust. M.

H. without the modern base 0.40, from chin to vertex 0.22. The nose and shoulders modern in marble. The head was broken off earlier, but belongs to the bust. The surface worn. Acquired 1930 from Lansdowne House in London.

The hair-dressing is the same as in No. 647 and thus allows a dating of the bust to the first half of Flavian time (70-80 A. D.). A strange feature is a certain likeness between the two busts, especially of the lower part of the face. Though facial structure and expression differ vastly, there is after all a question of period physiognomies. But No. 647 a is much less soulful than No. 647; it is a disillusioned woman with a severe expression and most probably a difficult temperament.

2 Tillæg til Billedtavler pl. X. Michaelis: Ancient Marbles p. 449 No. 55. Fr. Poulsen: Greek and Roman Portraits p. 64 seq. No. 46. West II p. 93 No. 14.

648. (I. N. 1423). *Claudius*. Colossal head. M.

H. from chin to edge of wreath 0.31, entire height 0.51. The nose, chest and the ends of the bands in plaster. The surface much damaged by weathering. Acquired 1895 from a collection at Frascati and found, like Livia No. 617 and the bust No. 619, at the amphitheatre at Cerveteri.

The Emperor Claudius is well characterized by the broad, uneven forehead with its two dry horizontal lines and the deep vertical fold above the root of the nose. The long eyes are set deeply below the broad root of the nose between flaccid eyelids and this, together with the deep lines on the cheeks and the very short chin, lends a rather miserable, senile expression to the face.

On the head the emperor wears a large oak wreath with acorns and pending bands (lemnisci), the well-known sign of honour ob cives servatos, which both Augustus and Caligula used (see under No. 637) and Claudius represented on the reverse of his coins (Bernoulli: Röm. Ikon. II, I pp. 330 and 352). Both wreath and age recur in the good portrait statue of Claudius in the Vatican (Bernoulli l. c. pl. XVII. Hekler: Bildniskunst 180. R. Delbrück: Bildnisse römischer Kaiser pl. IX. Lippold: Vatik. Katalog III, I, p. 137, No. 550; pls. 40-42), in the excellent portrait statue from Leptis Magna at Tripoli (Africa Italiana VIII 1940 p. 80 seqq., figs. 58-59), which was transferred to the governor's palace at Tripoli (Arch. Anz. 53, 1938 p. 738 and fig. 51), and in portraits at Naples, Vaison, Turin and in the Lateran (A. B. 707-8), where the emperor is oak-crowned like Jupiter. Like our head this latter statue originates from Cerveteri. Hekler's identification of our head as an early portrait is not convincing.

Both Tacitus and Suetonius describe Claudius as a weak, almost foolish man, but modern historical research has rehabilitated him, in any case as far as the first half of his reign is concerned (M. Rostovtzeff: Social and Economic History of the Roman Empire p. 78 seq.).

Billedtavler pl. LIII. R. West: Röm. Porträtplastik I p. 211 and pl. LVII 248. Ibid. and pl. LVI a good selection of Claudius portraits. Meriwether

Stuart: *The Portraiture of Claudius* (New York 1938) pp. 43 and 74 No. 26. All the Claudius portraits are collected in this book (p. 68 seq.). Fuchs, *Röm. Mitt.* 51, 1936, p. 215 seq. Hekler, *Archäologai Ertesitő LI*, 1938, p. 2. Schweitzer, *Röm. Mitt.* 52, 1942 p. 111 note 1, C No. 2.

649. (I. N. 1277). *Claudius*. Head. M.

H. 0.40, from chin to vertex 0.28. The nose and both ears modern in marble. The lips bruised. The head, which is shaped for insertion into a statue, seems to have been exposed to fire. Acquired 1895 from Frascati.

Claudius seems to be a little younger than in No. 648; the cheeks especially are fuller and more firm, but the lines on the forehead are just a deep. As on No. 650, the locks of the hair are in rows one above the other, a forerunner of the coma in gradus formata of Neronian time. For the varying expressions of the Claudius portraits—from melancholy to doleful pitifulness—cf. the head in the museum at Braunschweig, A. B. 1175-76 = Bernoulli: *Röm. Ikon.* II I pl. XVIII and two heads in the Vatican, Amelung: *Vatik. Katalog* I pl. 3 No. 18 and pl. 19 No. 117. The colossal head in the Vatican Lippold: *Vatik. Katalog* III, I p. 141 No. 551, pls. 41-42, is a magnificent Claudius portrait with a majestic expression.

Cf. further under Nos. 648 and 650.

Billedtavler pl. LIII. R. West: *Röm. Porträtplastik* I p. 211 and pl. LVII 249. I. B. E. Garstang: *Agrippina. A Story of Imperial Rome*. London 1938. p. 12, pl. III. Meriwether Stuart: *The Portraiture of Claudius* p. 74 No. 27. Schweitzer, *Röm. Mitt.* 52, 1942, p. 111 note 1, D No. 4.

650. (I. N. 1948). *Claudius*. Head. M.

H. 0.34, from chin to vertex 0.26. Large pieces broken off the hair; the broken off piece on the right was affixed with an iron cramp. The ears bruised, but the nose only slightly scratched and preserved in its characteristic form: short, fleshy, slightly curving, the part between the nostrils much protruding. Acquired 1902 via Munich.

It is the youngest but one out of the four Claudius portraits in the Glyptotek (cf. Nos. 648-49 and 651); the forehead is only slightly lined, the cheeks firmer, the eyes more tranquil. Noticeable is in particular the short and weak chin, which recalls the words of the physiognomist Polemon (chapt. 24; ed. Förster I p. 224): *menti brevitatem et rotunditas debilitatem et effeminationem designat* (a short and round chin is the sign of a weak and effeminate character).

Even an emperor like Claudius has left his stamp on contemporary faces, created period physiognomies. Cf. here No. 599 and A. B. 845-48.

Billedtavler pl. LIII. R. West: *Röm. Porträtplastik* I p. 211 and pl. LVII 250. Meriwether Stuart: *The Portraiture of Claudius* p. 74 No. 28. Hekler, *Archäologai Ertesitő LI* 1938 p. 2. Schweitzer, *Röm. Mitt.* 52, 1942 p. 111 note 1, G No. 3.

651. (I. N. 1845). *A young Claudius*. Head. Pentelic marble.

H. 0.44. For insertion into a drapery statue. Parts of the hair, both brows, the nose, mouth, forehead and right side of the chin damaged. The head acquired 1901 from Rome.

At the time when the missing parts were restored in plaster the identification as Claudius seemed rather doubtful, but at present, when the fundamental features appear clearly, no doubt is possible and the head acquires the special importance of being the earliest known portrait of Claudius, a portrait of him either as a prince, which is very peculiar (cf. Meriwether Stuart: *The Portraiture of Claudius* pp. 22 and 27) in view of his isolated position and the almost complete silence of the sources with regard to early portraits of him, or a portrait from the time of his accession to the throne. The fall of the hair above the forehead and the entire hair treatment agree with that of Drusus the Younger on the bust No. 633; the two cousins were almost of the same age, Drusus was born in the year 15, Claudius anno 10 B. C.; their common hair fashion was therefore not so remarkable.

Billedtavler pl. LIII (with modern patching). 2. Tillæg til Billedtavler pl. X (after cleaning). Meriwether Stuart: *The Portraiture of Claudius* p. 81 (wrongly described as not being Claudius). Fr. Poulsen: *Privatportræts* p. 29 and figs. 40-42. Schweitzer, *Röm. Mitt.* 52, 1942, pp. 105 seq., 110 with note 3, 111 and fig. 9. V. H. Poulsen, *Acta Arch.* XVII 1946 p. 40, compares the present portrait with a portrait head at Berlin, which he dates to the end of the reign of Claudius.

652. (I. N. 1783). *A Roman boy*. Head. Italian marble.

H. 0.23, from chin to vertex 0.17. Nose, chin and left brow slightly bruised. Part of the right side of the pieced-on occiput is now missing. The surface much polished, also on the hair where, however, parts of the original corroded surface seem to be preserved. Shaped for insertion into a statue. Acquired 1900 from Rome and reputed to have been found at Avezzano near lake Fucino. The genuineness of the piece is not at all indisputable.



It is a boy with long hair (cirratus) about five years old, and the dating is difficult on account of the overworking of the hair (cf. No. 628). The original identification of Nero as a boy is absurd in itself, as we cannot expect to find portraits of Nero before his adoption by Claudius, and at that time Nero was twelve years old. There is an abundance of false busts of Nero as a child (Bernoulli: Röm. Ikon. II I p. 401 seqq.). A portrait of a boy in Palazzo Doria (Arndt-Amelung 2312) is genuine enough, but it does not represent Nero.

Billedtavler pl. LIII. R. Delbrück: Antike Porträts pl. 37. Diepolder, Röm. Mitt. LIV 1939 p. 271. V. Poulsen, Meddelelser 6, 1949, p. 10.

653. (I. N. 764). *Young man of Flavian time*. Head. M.

H. 0.34. For insertion into a free statue, to judge from the careful shaping of the neck. The greater part of the nose, both ears and a small part of the lips are wanting. The surface of the hair damaged by weathering. Acquired 1889 and reputed to have been found in the sand of the river Tiber near Ponte Sisto.

A young man with a somewhat haughty expression, which probably caused the original identification as the youthful Nero. But the short curls and the stylized locks of the hair reveal contemporaneity with Titus (No. 660) and the young Jew of Flavian time No. 646.

Billedtavler pl. LIII. Fr. Poulsen: Privatporträts p. 4 and fig. 6. West II p. 41 No. 9.

654. (I. N. 766). *Male head of the time of the emperor Constantine*. M.

H. 0.25. The nose is missing, the surface has suffered considerably (formerly much restored). Acquired 1892 from Rome.

The head was originally called Otho and was consequently placed wrongly in the catalogue. The left eye has retained an incised pupil and the hair rather recalls the Hadrianic coiffure. But the style points to a much later period, and similar heads are found on the reliefs of the Arch of Constantine. Consequently this head belongs to the beginning of the fourth century A. D. (contemporary with No. 770).

Billedtavler pl. LIII. Hekler, Oest. Jahresh. 21-22, 1924, p. 194. L'Orange: Spätant. Portr. p. 55 No. 9, p. 132 No. 78, figs. 151-52.

655. (I. N. 749). *Elderly Roman of the time of Augustus*. Bust. M.

H. 0.45. The tip of the nose modern in marble. The ears slightly bruised. The rest excellently preserved. Acquired 1889 from the Count Tyszkiewicz collection at Rome and found in the so-called Licinian grave (see under No. 601).

The bust form and treatment of the hair suggest the time of Augustus or at the latest that of Tiberius, and it is a famous Roman, as there is a replica of the head in the Louvre (there earlier called Galba. R. West: Röm. Porträtplastik I p. 243 and pl. LXVI 287) and two heads, the genuineness of which may, however, be disputed, one in the Museo Torlonia (pl. XXXVI No. 142) another at Petworth House (Marg. Wyndham: The Leconfield Collection No. 75).

V. H. Poulsen is of the opinion that the same man is represented in the frieze of Augustus' Ara Pacis and suggests naming him L. Calpurnius Frugi Piso, probably the father of M. Licinius Crassus Frugi, whose funerary altar was found in the Licinian grave and of whom No. 599 is probably a portrait. The hypothesis is tempting, but the likeness to the Ara Pacis head not particularly conspicuous. Bernhard Schweitzer connects this portrait with one in the Lateran (A. B. 1077-78) as ancestral portraits within the same noble family; this, however, cannot be upheld; on the contrary, the Lateran portrait evidently represents the same young man as the Munich portrait, A. B. 69.

Billedtavler pl. LIII. A. B. 8-9. Fr. Poulsen, Rev. Arch. 1932, II, p. 52 and fig. 7. V. H. Poulsen, Acta Arch. XVII 1946 p. 6 figs. 3-4, and Journ. of the Walters Art Gallery XI, 1948, p. 11. Schweitzer in Würzburger Jahrbücher 1946 Heft 2 p. 259. B. Schweitzer: Die Bildniskunst der römischen Republik p. 39 and figs. 28-29.

656. (I. N. 758). *Falsification*

after the co-called Messalina in the Museo Torlonia (pl. CXXXV No. 527) and consequently removed from the collection.

Billedtavler pl. LIII. Furtwängler: Neuere Fälschungen von Antiken p. 14. West II p. 36 No. 1, erroneously considered it to be antique.

656 a. (I. N. 2797). *Roman lady of the time of Nero*. Bust. M.

H. 0.50, from chin to vertex 0.20. The tip of the nose and a patching at the base modern in marble. The surface polished. The head

has been broken off but belongs to the bust. Acquired 1930 from London, earlier in the possession of the Duke of Richmond.

The bust form suggests Neronian time or the beginning of the Flavian period, but the coiffure, short frontal curls which obliterate the parting, is typical of the time of Nero when also the dressing of the back hair like a turban surrounding the crown began to appear (Steininger: *Weibliche Haartrachten* p. 34 seqq. Fr. Poulsen: *Sculpt. Ant. Mus. Prov. Espagn.* p. 22 seq. Cf. also *Studi Mediterranei* IV 1933 pl. III. The earlier stage, the pouch at the back, is represented by a head at Cassel. Arndt-Amelung 4248-49).

It is the portrait, and not a very good one, of a woman of little importance.

2. Tillæg til Billedtavler pl. X.

657. (I. N. 793). *Julia Titi*. Head. M.

H. 0.56, from chin to top of coiffure 0.33. It is not a bust, but a top part for insertion into a statue. The left shoulder modern in marble, the nose and adjoining part of cheeks and upper lip modern in plaster. The ears bruised, the hair much restored in coloured plaster. The surface damaged by weathering. Acquired 1887 from Roman at dealer.

This fattish young woman with the very globular eyeballs between the wide-open lids is doubtless the same as No. 663 and the type is known in several replicas, i. a. one in the Vatican (Amelung: *Vatik. Katalog* I pl. 12 No. 78). A comparison with coin portraits shows that she is Julia, Titus' daughter and concubine of her father's brother, the emperor Domitian. Like No. 709 a, our head probably belonged to a statue which portrayed the princely lady as the goddess of love, and quite by chance there is a poem by Martial describing a statue of Julia representing Venus (VI 13, 5).

Billedtavler pl. LIII. A. B. 723-24. Hekler, *Ausonia* V 1910 p. 6. Fr. Poulsen, *Arch. Jahrb.* 47, 1932, p. 87 seqq. West II p. 31 No. 4 and pl. VII fig. 23.

658. (I. N. 1461). *A Roman*. Head. M.

H. 0.33, from chin to vertex 0.26. The tip of the nose, chin, lower part of the neck modern in plaster. Small parts of ears and locks bruised. A part at the left temple has been broken off. The head seems to have been on a herm in spite of the sharp turning of the

head towards the left shoulder. Acquired 1895 from Rome, but reputed to have been found at Pozzuoli.

The elaborate drilling of the frontal hair and the porcelain-like complexion show that the head belongs to the time of Hadrian, but it is of a Roman who has retained the shaven chin of earlier times; nor are the pupils drilled. It is an excellent portrait of a distinguished, somewhat haughty and egoistic Roman; this is how we imagine a member of one of the old senator families of the opposition looked, and there are two busts of a man who resembles this one like a brother (see quotation from *Rev. Arch.* in the following). There is also some likeness to the emperor Nerva, but not sufficient to warrant an identification (cf. No. 668).

Billedtavler pl. LIV. Crowfoot, *Journ. Hell. Stud.* XX 1900 p. 35 seqq. and pl. III. Hekler: *Bildniskunst* 221. Fr. Poulsen: *Ikon. Misc.* p. 70 seq. Fr. Poulsen, *Rev. Arch.* 1932, II, p. 62 seqq., fig. 13. A. B. 1165-66. West II p. 146 No. 8. Götze, *Mitteilungen* I, 1948, p. 153. On the porcelain-like skin see Fr. Poulsen: *Ikon. Misc.* I. c., where it is explained as an imitation of works in precious stone, and v. Bissing: *Anteil der ägyptischen Kunst am Kunstleben der Völker* p. 18, where the technique of late-Egyptian art is regarded as the prototype.

659. (I. N. 1620). *Falsification*. Bust. M.

This bust, which was acquired in 1887 from the Palazzo Guistiniani alle Zattere at Venice, was long regarded as antique and called Vespasian, but has now been identified as typical late renaissance work made to pass as genuinely antique. Cf. Arndt-Amelung 1192 and text of 2645-46 and especially Fr. Poulsen, *Röm. Mitt.* XXIX 1914 p. 43 note 22.

Billedtavler pl. LIV. M. Wegner, *Bericht über den VI internat. Kongress für Archäologie Berlin 1939*, p. 147, extends the comparison to other works.

659 a. (I. N. 2585). *Head of the emperor Vespasian* (reigned 69-79 A. D.). M.

H. 0.39. The nose restored in marble, part of the ears broken off. The surface slightly damaged by weathering. On the vertex and the occiput the remnants of two bronze pins for the fixing of a wreath. Acquired 1911 from Rome.

It is a portrait of the emperor in his old age shortly before his death; he is balder and more senile than on any other existing portrait. Nearest to it come the head at Villa

Albani (Bernoulli: Röm. Ikon. II 2 pl. IX) and the head at Florence (West. II p. 11 and fig. 4), both, however, somewhat younger. Our head shows him with the well-known drawn face which caused some bold mockery (*velut nitentis*. Suet. Vesp. 20), and the lipless mouth, of which the form betrays toothlessness, with small unsteady eyes that almost hide themselves away at the root of the nose.

On the group of younger and more idealized Vespasian portraits see text of A. B. 1179-80 and especially the good survey in Filippo Magi: *I Rilievi Flavi del Palazzo della Cancellaria* (Roma 1945) p. 58 seq., where also the Glyptotek's head is mentioned and compared with a just as realistic and bald-headed portrait in the Roman art market.

Tillæg til Billedtavler pl. XI. Fr. Poulsen in Röm. Mitt. XXIX 1914 p. 44 seqq. Delbrück: *Bildnisse römischer Kaiser* pl. 11. Kaschnitz-Weinberg No. 640 pl. CII. West II p. 11 and fig. 5. Gjödesen, *Meddelelser* 2, 1945, p. 41 seqq. fig. 1. A curious provincial lime-stone portrait of Vespasian in the Terme museum is reproduced Arndt-Amelung 3238-9.

660. (I. N. 2060). *Titus*. Head. M.

H. from chin to vertex 0.26. Nose, neck and large parts of the ears modern in plaster. The surface bruised and much damaged by weathering. Acquired 1907 from Rome.

The head, which is a little over natural size like the Titus head No. 664 a, is doubtless a portrait of the fat and popular emperor Titus, the conqueror of Jerusalem, during whose reign (79-81) Pompeii was destroyed. Other good portraits of this emperor are in the Vatican (Hekler: *Bildniskunst* pl. 219. R. Delbrück: *Bildnisse röm. Kaiser* pls. 12-13), at Naples (Hekler l. c. pl. 220 a. Bernoulli: Röm. Ikon. II, 2 pl. VIII), at Olympia (Olympia III pl. 60, 2), in the British Museum (Catal. of Sculpt. III No. 1891; pl. XVII) and several others.

Billedtavler pl. LIV. Fr. Poulsen: *Privatporträts* p. 4 and fig. 5. Gjödesen, *Meddelelser* 2, 1945, p. 44.

661. (I. N. 769). *Domitia Longina, wife of Domitian*. Head. M.

H. 0.43; from chin to vertex 0.31. The neck, nose, right brow and a large part of the right cheek modern in plaster. The hair is also patched in places with plaster. The edges of the diadem broken off. Acquired 1888 from the art dealer Martinetti at Rome.

The diadem suggests a princess and the hair style the time of Domitian, as it is a further development of the Neronic curl coiffure represented in No. 656 a. It is not, however, as stated in the earlier catalogue, Julia, the daughter of Titus, like Nos. 657 and 663, but Domitian's real consort, Domitia Longina, recognizable from her coin portraits (Bernoulli: Röm. Ikon. II 2, Münzt. II 12-15, especially 12 and 13. On Domitian's politeness in portraying both his "consorts" on gold coins see Kahrstedt in *Klio* X 1910 p. 296).

Several replicas of the portrait are known, i. a. two diadem-adorned heads in the Louvre (Bernoulli l. c. pl. XXI and p. 65) and in the Capitoline museum (Stuart Jones: *Museo Capit.* pl. 37 No. 20 and p. 147); in this latter bust she is older and the hair style is Trajanic, which may be possible as she survived Domitian by forty years and was handsomely treated by his successors. Also a bronze head at Brescia portrays the same distinguished lady (Fr. Poulsen: *Porträtstudien in nordital. Provinzmuseen* figs. 52-53 and p. 27 seq.). But the head of a portrait statue in the Vatican (Amelung: *Vatik. Katalog* I pl. 9 No. 56 and p. 75. Bernoulli l. c. p. 49 No. 3) is too much restored to allow of a certain identification, and a bust in the Capitoline museum is definitely neither Julia Titi nor Domitia (Stuart Jones l. c. pl. 50 No. 25 and p. 194; Hekler: *Bildniskunst* pl. 239 b; Bernoulli l. c. pl. XX), as little as a colossal head from Ampurias in the Guell collection at Barcelona (Reinach, *Rev. Arch.* 1896, I, p. 163 seqq. and pl. V).

Billedtavler pl. LIV. A. B. 725-26. Hekler: *Bildniskunst* pl. 239 a. Steininger: *Weibliche Haartrachten* p. 40. M. Ahrem: *Das Weib in der antiken Kunst* fig. 275. West II p. 34 No. 1, pl. VII fig. 25.

662. (I. N. 1592). *Female portrait of the time of Trajan*. Bust. M.

H. 0.58. The front of the bust and the right shoulder modern in plaster, the nose in marble. Acquired 1897 from Palazzo Sciarra at Rome.

The tall bust, which includes the shoulders, and the coiffure with small curls at the lower edge, vestiges of the sponge coiffure of Flavian time (cf. Nos. 661 and 663), and above them three tall rows of cylindrical locks suggest the reign of Trajan. Variations of this hair style are found



repeatedly in contemporary female portraits (the first stage represented in a bust at Petworth House, Marg. Wyndham: The Leconfield Collection pl. 68. On typical variations see Cat. of Sculpt. of Brit. Mus. III pl. XXII No. 2006; Amelung: Vatik. Katalog I pl. 85 No. 692 (p. 784), pl. 14 No. 113 (p. 138), II pl. 68 No. 306 (p. 501); Arndt-Amelung 2245 and several others). The closest parallel to the towering hair style of our head is that of a young, recumbent girl on the cover of a sarcophagus in the Chiostro of the Terme museum (Paribeni: Guida (1928) p. 153 No. 340).

The hair-dressing, which caused the lady's maid (ornatrix) of the time both trouble and tears, is also described by the satirical poet of the time, Juvenal (VI 485 seqq. and 501 seqq.; cf. Statius: Silvae I 2, 113-14); in detail treated by Miss Gertrude Hirst, in Classical Weekly XXVII 1934 p. 205, where, however, Juvenal's description of the Roman lady at the morning toilet is erroneously identified with the curl of Flavian time.

Billedtavler pl. LIV. Matz-Duhn I 2061. Steininger: Weibliche Haartrachten p. 45 and same in Pauly-Wissowa VII 2 col. 2138.

663. (I. N. 1903). *Julia Titi*. Head. M.

H. of the preserved part 0.30. Neck, nose, upper lip and mouth modern in plaster. Parts of the diadem and both ears broken off. Polished to a certain extent, especially the eyes; vegetable fibre on the surface in spite of the polishing. Acquired 1902 at Rome.

In spite of the bad state of preservation it recalls the same woman as in No. 657, and the diadem too suggests a princess. Julia, the daughter of Titus, who died about thirty years old, ill-treated by her uncle and lover Domitian (Sueton: Domitian 22. Pliny: Epist. IV 11, 6. Juvenal II 32 seq.), is here wearing the correct sponge or curl coiffure of the period which we see in her coin portraits develop by stages from the small curls of Neronian time (Bernoulli: Röm. Ikon. II 2 Münzt. II 5 and 8 and 6-7. Cf. Delbrück: Antike Porträts. pl. 62, 36 and the gem ibid. pl. 59, 9 = Furtwängler: Gemmen I pl. XLVIII 8).

The most indubitable Julia portraits with this coiffure are a colossal head in the Terme museum (Hekler: Bildnis-kunst pl. 238 a; Delbrück: Bildnisse röm. Kaiser pl. XIV; Paribeni: Guida (1928) p. 122 No. 175) and the much re-

stored and polished heads in the Uffizi (Bernoulli l. c. pl. - XVI) and in the Vatican (Amelung: Vatik. Katalog II pl. 70 No. 354; p. 544). But the statue at Braccio Nuovo (Amelung l. c. I p. 134 No. 111 and pl. 18. Bernoulli l. c. pl. XV) is decidedly not Julia.

Billedtavler pl. LIV. West II p. 31 No. 5.

664. (I. N. 768). *Domitian*. Bust. Bronze.

Greatest H. 0.15. The bronze has much green patina; there are "warts" in places, remnants of the casting rods. The pupils are drilled. This small, excellent bust was acquired at Rome in 1891 and is reputed to have been found in the river Tiber the same year.

The bust, which has a slight suggestion of arms, is resting on acanthus leaves, a form of bust decoration which originates at this time (cf. Sitte, Oest. Jahresh. XIV 1911 p. 126 seq., Arndt-Amelung 2937. Fr. Poulsen: Greek and Roman Portraits p. 66 seq. Beccatti, Le Arti II 1939 p. 5, note 18-19).

The emperor Domitian (reigned 81-96) is easily recognizable by the curls with the claw-like locks above the forehead, the squabby face with the arrogant mouth; still, he is less swollen here than in other known portraits (A. B. 735). As the Senate had his portraits destroyed after his death (Sueton: Domitian 23), only few of him are extant (cf. Fr. Poulsen: Ikon. Misc. pls. 29-30 and p. 71 seq., where other literature is mentioned. Further, Arndt-Amelung 2785; Pergamon VII p. 231, Beilage 30; the colossal statue from Ephesus, Oest. Jahresh. XXVII 1932, Beiblatt p. 59 seq. and pl. III; the head from Minturno, Not. Scavi 1938 p. 211 and pl. XVI, 1-2, and the oak-crowned head in the Terme museum, Not. Scavi 1934 p. 106 seqq. and pl. IV. Other portraits West II p. 23 seqq.). A good survey in Filippo Magi, I Rilievi Flavi del Palazzo della Cancelleria p. 64 seqq., where the Glyptotek's bronze is also mentioned.

The instances of the destruction of Domitian's portraits related in antique literature were gathered together by Helmut Kruse in Studien zur officiellen Geltung des Kaiserbildes im römischen Reiche (Paderborn 1934) p. 14 note 1.

It is also quite probable that the so-called Nero at Naples (Fr. Poulsen: Ikon. Misc. p. 70 and fig. 20) is a portrait of the quite young Domitian, as supposed by Lippold. Two

marble heads have also been found and identified as very early portraits of Domitian. Of these, the one identified by Curtius has no resemblance at all while the one pointed out by Kaschnitz, earlier at the Villa Mattei, bears no likeness to the former and may recall the definite Domitian portraits as far as the build of the forehead and chin is concerned, but the frontal hair is quite different and the head rather seems to be Hellenistic (see Kaschnitz-Weinberg in *Schriften der Königsberger gelehrten Gesellschaft* 14, 1938, p. 83 seqq. and pls. VI-VII, where both heads are placed together). But a head in the Munich Glyptothek resembles a coin portrait of the young Domitian (Meddelelser 2, 1945, p. 47 and figs. 3 c and 4).

On Domitian as a ruler judged by modern standards see Toynbee: *The Hadrianic School* p. 88 seq. Bondage and spiritual humiliation during the reign of Domitian were described by Tacitus in "Agricola" 2.

Billedtavler pl. LIV. Wegner: *Herrscherbildnisse* p. 110. Fr. Matz, *Röm. Mitt.* 54, 1939, p. 155. West II p. 24 and figs. 12-12 a. Gjödesen, *Meddelelser* 2, 1945, p. 46 fig. 6. H. P. l'Orange: *Apotheosis in Ancient Portraiture* p. 66. Mon. Piot 38, 1941, p. 139.

664 a. (I. N. 1843). *Titus*. Head. M.

H. 0.44, from chin to vertex 0.28. The nose, mouth, chin, right brow and eye and right ear restored. The surface damaged by weathering. The back and vertex sketchily executed.

The large head, which is shaped for insertion into a statue, has been restored as a Domitian portrait, but the preserved parts show that it was originally a replica of a well-known Titus portrait in the Vatican (Bernoulli: *Röm. Ikon.* II, 2 pl. 12. Paribeni: *Il ritratto nell' arte antica* pl. 180).

Billedtavler pl. LIV. Fr. Matz, *Röm. Mitt.* 54, 1939, p. 155 note 4. Gjödesen, *Meddelelser* 2, 1945 p. 44.

665 removed to the store-room as an obvious falsification.

Billedtavler pl. LIV.

666. (I. N. 1553). *Old Roman lady of the time of Trajan*. Head. M.

H. 0.36. Neck and nose modern in plaster. The surface slightly bruised, but on the whole well preserved. Acquired 1897 from Rome.

A lean and sober-minded old Roman lady, who can be dated to Trajanic time by the large curls of the hair. A similar large curl at the lower edge ending with the crescentic hair-line of Trajanic days is i. a. shown on a head at Naples (Hekler: *Bildniskunst* pl. 244 a), a bust in the Vatican (Amelung: *Vatik. Katalog* I pl. 12 No. 73) and a bust in the Terme museum (Helbig-Amelung: *Führer* No. 1270). There are large curls at the top, Flavian small curls at the lower edge of the coiffure on a head at Arlon (Espérandieu: *Recueil* V p. 279 No. 4112), while an old woman's head with a moping expression in the Vatican (Amelung l. c. I pl. 14 No. 116) and a head in the Capitoline museum (Stuart Jones: *Museo Capit.* pl. 36 No. 7) have the large curls alone, like our head. In Africa this hair fashion prevails till the time of Hadrian (see P. Delattre: *Musée Lavigérie* II pl. IX and p. 38 seq.). We may also look upon the hair style of our head as a transitional form to the unusual coiffures on two Trajanic heads in the Lateran and at Boston respectively (Hekler l. c. pl. 242. Caskey: *Catalogue* p. 209 No. 123).

The head has something of the same stern sober-mindedness as Trajan himself (cf. No. 543 a). In the type there is also something of a renaissance of the severe matron of the time of the Republic, a phenomenon not unknown in the portrait art of Trajanic time (cf. A. B. 742. *Olympia* IV pl. 64, 4-5. Amelung l. c. I pl. 59 Nos. 387 and 389 A; text pp. 563 and 565. Fr. Poulsen: *Sculpt. Ant. Mus. Prov. Espagn.* p. 35 seqq.).

Billedtavler pl. LIV. Steininger: *Weibliche Haartrachten* p. 45.

667. (I. N. 1530). *Roman lady of Flavian time*. The head inserted into a bust. M.

H. 0.53, of head alone 0.29. The nose, the adjoining parts of the upper lip and both ears affixed in plaster. The bust, of which the right breast is modern in plaster, is probably antique, but the structure, colour and weathering of the marble differ from that of the head, which has been affixed on a piece of plaster. Acquired 1896 at Rome; formerly in the Villa Borghese.

The bust belongs to the time of Hadrian, but the head is earlier and its style as well as the sharp waving of the frontal hair places it with two Flavian female portraits, Nos. 647 and 647 a; especially with the former there is a typical

family likeness too, particularly of the mouth and its expression. To this group also belongs a female bust in the Capitoline museum, the bust form of which is doubtless Flavian and the expression of which resembles our head (Stuart Jones: Museo Capit. pl. 40 No. 95). The only differing feature of our head is the taller hair turban on the back of the head, which may recall the female coiffures of Trajanic time, when, however, it came nearer the forehead (cf. No. 675).

Billedtavler pl. LV. Bernhard Schweitzer: Antiken in ostpreuss. Privatbesitz p. 186. West II p. 52 No. 3 and p. 97 No. 1.

668. (I. N. 772). *Nerva*. Head. M.

H. 0.35. The nose and the middle part of the upper lip modern in plaster. Small part of the left ear broken off. The surface weathered and with vegetable fibre. Shaped for insertion into a statue. Acquired 1889 from Rome.

An elderly, gaunt, probably toothless Roman with small half-closed eyes, sharp cheek bones and large Adam's apple. The frontal locks recall the portraits of Augustan time, but the drilling is deeper and the style of the head is Flavian. Like the statue No. 542 the identification as the emperor Nerva seems to be reliable (cf. especially the head in the Terme museum, Not. Scavi. 1925 pl. 15. On Nerva portraits L. Curtius, Röm. Mitt. 47, 1932, p. 243 note 2, West II p. 57 seq. and Filippo Magi: I Rilievi Flavi del Palazzo della Cancelleria pp. 69 and 132 seq.).

Billedtavler pl. LV. West II p. 58 No. 5. Götz, Mitteilungen I, 1948, p. 151 seq.

668 a. (I. N. 2804). *A Roman of the time of Domitian*. Bust. M.

H. 0.49. The nose, small part of the left cheek and ears and the entire right shoulder modern in marble. Acquired 1930 from Lansdowne House in London.

The bust form and the small acanthus leaf between the base and the chest are typical of busts of the time of Domitian (cf. No. 664). It is a magnificent bust, the face with the deep lines on the cheeks is marked by energy and firmness of character, and the lines of the brows above the small eyes add an accent of bitterness and disappointment.

2. Tillæg til Billedtavler pl. X. A. Michaëlis: Ancient Marbles p. 449 No. 54. Fr. Poulsen: Greek and Roman Portraits p. 66 No. 47. West II p. 42 No. 14. On the bust form with acanthus see A. Hekler: Sammlung antiker Skulp-

turen in Budapest p. 130 No. 121 and H. Ingholt: Rapport préliminaire sur la première campagne des fouilles de Hama p. 24.

The dating by Abramic of a similar bust with acanthus to Julio-Claudian time is wrong; the bronze belongs to the end of Flavian time (Serta Brunsmidiana, Zagreb 1928, p. 49 seq.).

669. (I. N. 775). *Roman lady of the time of Hadrian*. Bust. M.

H. 0.54. The nose, tip of the chin, ears, small parts of the cheeks and of the neck at the fracture affixed in marble and plaster. The head has been broken off, but belongs to the bust. Below the weathering are traces of surface polishing. Acquired 1893 from Rome.

By its form the beautiful, tall bust suggests the time of Hadrian (cf. No. 670 and Amelung: Vatik. Katalog I pl. 46 Nos. 195 a and 200; the corresponding Trajanic bust form ibid. pl. 59 No. 389 A, text p. 565). The coiffure is a further development of the Trajanic, which is represented in No. 675 and a head of Marciana at Naples, Bernoulli: Röm. Ikon. II 2 pl. XXXII, but is already found fully developed in Marciana's portrait head from Ostia (Arch Anz. 53, 1938, p. 293 figs. 7-8).

This chubby-jawed young girl with the almost square face and the flat eyes is closely related to the head of a statue in the Casino of the Villa Borghese (Arndt-Amelung 2724).

Billedtavler pl. LV. M. Wegner, Arch. Anz. 53, 1938, p. 295. West II p. 95 No. 6.

670. (I. N. 1539). *Roman lady of the time of Trajan*. Bust. M.

H. 0.68. Part of the frontal locks above the forehead and the ears broken off. The bust has been shattered and exposed to fire and is patched in plaster. The plate with the inscription at the bottom and the base are antique and already reveal Hadrianic modelling. Acquired 1896 from Rome.

The mature woman with the big mouth, the down-drawn corners of which lend an expression of sternness to the face, is stylistically still Trajanic, an illustration of the Trajanic preference for old Roman, Republican severity (cf. No. 666). The coiffure with two rows of sickle shaped locks crowned by the turban is also typical Trajanic (cf. Nos. 675 and 680), and as a vestige of the frontal curls of Flavian time the turban has large curls in the centre. It may recall a female



head in the Terme museum, on which a small collection of curls is combined with a continuation of the sharply waved frontal hair which we know from No. 667 (Hekler: *Bildniskunst* pl. 241 b). The same holds good of a head in the Louvre (Mon. Piot IV 1897 pl. XXI).

Billedtavler p. LV. Hekler: *Bildniskunst* p. 240 b. West II p. 93 No. 15.

671. (I. N. 1723). *The emperor Trajan* (reigned 98-117). Bust. M.

H. 0.59, from chin to vertex 0.24. The nose and right shoulder modern, the ears broken off. Acquired 1899 from Munich and reputed to have been found at Formiae.

The bust is rather tall and is supported on an acanthus leaf (cf. Nos. 664, 668 a, and 674 b and the bronze bust in W. Fröhner: *Collection Gréau*, *Bronzes antiques* No. 1030). The back of the bust is also decorated with leaves and berries. On his left shoulder the emperor is carrying the aegis, the symbol of power.

This is not a particularly good portrait of the great emperor with its low, receding forehead and the gaunt, serious features and it dates from his later years. Trajan was a Spaniard and came from Italica near the Seville of our day. During the time of the Republic and of Augustus the Spaniards did not enjoy a very good reputation in Rome (cf. Cicero: *Pro Archia* 26 on the Latin poets at Corduba: *pingue quiddam sonantibus et peregrinum*; with a thick and foreign pronunciation), and Spaniards rarely got into the highest offices (Velleius Paterculus II 51, 3). But from the time of Tiberius and the succeeding emperors the Spaniards asserted themselves vigorously in Latin spiritual life and in the world of officials with the two Senecas, Lucanus, Quintilianus and Martialis, so it was not just accidental that the first Roman emperor from the provinces should be a Spaniard. The Roman empire reached its greatest extent during his reign, and the emperor was a brilliant administrator (C. Bardt: *Römische Charakterköpfe* pp. 366 and 400 seqq.). See further under Nos. 672-74.

Billedtavler pl. LV. W. H. Gross: *Bildnisse Trajans* pp. 106, 108 and pl. 32 a. West II p. 68 No. 11 and pl. XVII fig. 60. Filippo Magi: *I Rilievi Flavi del Palazzo della Cancelleria* p. 104 note 5 (mostly on account of the aegis).

672. (I. N. 1578). *Trajan*. Colossal head. M.

H. 0.38. The vertex affixed in marble and evidently modern. Ears and nose in plaster. Hair and chin damaged by weathering, the rest of the surface polished. Acquired 1897 at Rome (from the estate of the art dealer Martinetti).

A mild and congenial Trajan, excellently characterized. This head is not only one of the best Trajan portraits, but also one of the most outstanding representatives of the renaissance of the artistic traditions of Augustus times. In 1891 Bernoulli counted a total of 66 portraits of Trajan and none of the Glyptotek's were among them, though they amount to six in all (Nos. 543, 543 a and 671-74). Good Trajan portraits are at Oslo (Arndt-Amelung 3331), in French museums (Espérandieu: *Recueil* II pp. 61, 63, 64-65 etc.), at Ostia and in Sardinia (Not. Scavi 1913 p. 132 fig. 9 and 228 figs. 2-3. 1919 p. 114 figs. 1-2), at Tarragona (Fr. Poulsen: *Sculpt. Ant. Mus. Prov. Espagn.* p. 39 and fig. 50), at Piræus (Bull. Com. LXI 1933, suppl. p. 37 seqq.).

Still, the friendly emperor frequently refused to allow himself to be honoured by the erection of statues (Pliny: *Epist. ad Traianum* 9).

Cf. also 671 and 673-74 and the publication by Gross mentioned below.

Billedtavler pl. LV. W. H. Gross: *Bildnisse Trajans* pp. 75, 80 seq. 83 seq. 126 and pl. 10 b. West II p. 66 No. 3.

673. (I. N. 1477). *Trajan*. Small bust. M.

H. 0.29. The nose modern in marble. Acquired 1895 from Rome.

The emperor is wearing a strap for the sword across his chest and the paludamentum, the general's cloak, over the left shoulder (cf. the bust in the Capitoline museum, R. Delbrück: *Antike Porträts* pl. 41 and a bust at Venice, A. B. 739). Such a miniature bust may have had its place in a shop or a private home (Friedländer: *Sittengeschichte Roms* I p. 309). The emperor has the same stern expression as in the statue No. 543 a. The genuineness of the bust has been questioned, without reason.

Billedtavler pl. LV. W. H. Gross: *Bildnisse Trajans* pp. 99-100. Fr. Poulsen, *Gnomon* 16, 1940 p. 207. West II p. 67 No. 9.

674. (I. N. 773). *Trajan. Head. M.*

H. of head 0.24. The chest and nose modern in marble, the neck, most of the cheeks, the ears and brow margins in plaster. The rest much polished. Acquired 1892 from the art dealer Martinetti at Rome.

There is not much left of the original head. The eyes and the sagging chin, however, suggest a portrait of Trajan in his later years (for the eyes cf. the bust in the Vatican, Hekler: Bildniskunst pl. 232).

Billedtavler pl. LV. W. H. Gross: Bildnisse Trajans pp. 85, 92 seq. and pl. 16 a. West II p. 69 No. 17.

674 a. (I. N. 2765). *The head of a boy of the time of Trajan. M.*

H. 0.21. The nose in plaster, the ears broken off, the surface polished to some extent. Acquired 1928 from Munich.

A bright-eyed little fellow with a large and sensitive mouth. The unusual fall of the hair in long unbroken locks is typical of the time of Trajan.

2. Tillæg til Billedtavler pl. X.

674 b. (I. N. 2767). *The bust of a boy of the time of Trajan. M.*

H. 0.46, from chin to vertex 0.21. The nape of the neck and the left shoulder which were affixed are missing. The rest excellently preserved. Acquired 1928 from London and reputed to have been found in Essex.

The bust form terminating just below the shoulder and the inserted acanthus leaf are already known from the time of Domitian (cf. Nos. 664 and 668 a), but the fall of the hair is similar to that of No. 674 a and allows dating it to the reign of Trajan. It is a thoughtful, not very handsome boy with extraordinary depressions in the upper part of the cheeks. It bears a strange likeness—like that of an older brother—to a bust in the Braccio Nuovo of the Vatican (Amelung: Vatik. Katalog I. pl. I 2 and p. 7). On the fall of the hair and the termination of the bust cf. a bust at Madrid, Arndt-Amelung 1771.

2. Tillæg til Billedtavler pl. X.

675. (I. N. 774). *Marciana, the sister of the emperor Trajan. Head. M.*

H. 0.36. A part of the nose broken off, otherwise well preserved. Acquired 1888 from the Scalabrini auction at Rome and earlier at

the Villa Pacca and consequently presumably found at Ostia (cf. Nos. 777, 783, 784, 799, 803 and 805).

It is a woman with continuous, slightly raised brows, long narrow eyes, the lower lids of which are divided by a fold, a delicate, expressive mouth with deeply undercut lower lip, full cheeks and a small double chin. The expression is thoughtful, slightly melancholy.

The coiffure is a variant of that of No. 670 and thus datable to Trajanic times; in spite of a slight difference in the hair-dressing the same woman is recognized with certainty in a colossal head at Ostia, of which the coiffure agrees with that of the bust No. 669, and which with the aid of the coin portraits may be identified as Marciana, the sister of Trajan. One feature, however, is more in agreement with the portraits of her daughter Matidia, the mother-in-law of Hadrian, namely the continuous brows. On the whole it is difficult to distinguish between the portraits of these two exalted ladies, so much the more as the coiffures may be identical; and when the artist, as is the case here, models a head with Marciana's features and Matidia's eyebrows, the confusion becomes complete.

Billedtavler pl. LV. Bernoulli: Röm. Ikon. II 2 p. 97 (the bust from Vigna Pacca). Attempts at a sorting of Marciana's and Matidia's portraits have been made by M. Wegner, Arch. Anz. 53, 1938, p. 289 seqq. and by West II p. 78 seqq. Cf. the coiffure of our head with Arndt-Amelung 3245 and the mummy portrait, Heinrich Drerup: Die Datierung der Mumien-porträts pl. 6 a, pp. 34 seq. and 54 seq. The head at Ostia both in Wegner's article and in Arch. Anz. 47, 1932, p. 472 fig. 8; Photo Deutsch. Inst. in Rom 1930, 548 and 576-77. The head at New York, of which the features come very near to ours, is reproduced in Bull. Metrop. Mus. 1924 p. 194 fig. 2. Richter: Roman Portraits (1948) No. 66.

676. (I. N. 1293). *Dacian. Colossal head. M.*

H. 0.85, from chin to vertex 0.44. The tip of the nose, the upper and lower lips as well as part of the beard on the chin, a large part of the vertex, the entire neck and large parts of the bust, which is antique, but probably does not belong to the head, restored in marble. Earlier at the Palazzo Giustiniani at Rome and acquired 1895.

It was the emperor Trajan who conquered the Dacians, a people on the Danube in the Roumania of our time, and heads of Dacians and whole statues of them are consequently often found in Trajan's Forum, where they had decorated a

triumphal arch or other public buildings of the time of Trajan and his successor Hadrian. Such heads, sketchily modelled at the back because they were meant to be seen against a wall, are in the Vatican, Braccio Nuovo No. 9 (found in the Forum of Trajan shortly before 1837. Amelung: Vatik. Katalog I pl. 1 No. 9), No. 118 and No. 127 (Amelung l. c. pls. 14 and 21); moreover in the store room of the Vatican (Kaschnitz-Weinberg No. 662, pl. CVII), at Berlin (No. 461) and elsewhere. Cf. Br. Br. 178-80. A full statue of a Dacian is in the garden of Villa Borghese (Arndt-Amelung 2867).

Billedtavler pl. LVI. Matz-Duhn I 1194. Heinz Kähler in 96. Winkelmannsprogramm (1936) p. 8. Arndt-Amelung 4808-09 (Fr. Poulsen).

677. (I. N. 1697). *Dacian*. Colossal head. M.  
H. 0.41. Parts of hair, front, nose, mouth and beard missing. Acquired 1899 at the Bardini auction in London.

On portraits of Dacians see No. 676.

Billedtavler pl. LVI. Arndt-Amelung 4810-11 (Fr. Poulsen).

678. (I. N. 1805). *So-called Provincia Capta*. Head. M.  
H. 0.25. The head much patched, the neck and nose in marble, the lips, part of the chin, the eyelids and some strands of hair on the forehead in plaster. The back of the head sketchily modelled; the head has undoubtedly belonged to a figure which was placed against a column or the wall of a triumphal arch (cf. Nos. 676-77 and Juvenal X 136: et summo tristis captivos in arcu). The drilling of the hair agrees with Nos. 676-77 and suggests the time of Trajan-Hadrian. The head was purchased in 1901 from the Archiepiscopal Seminary at Udine.

Known replicas of this head are in the Terme museum (Paribeni: Guida (1932) p. 147 No. 333 (4287)) and on a statue from a trophaeum at Saint Bertrand de Comminges in the south of France (P. Lavedan-R. Lizop: Les fouilles de S. B. de C. 1920-29, Toulouse 1929, p. 25 pl. 1, figs. 1-2. Cf. Picard in Comptes-Rendus de l'Acad. des Inscr. et Belles Lettres 1933 p. 138 seqq.). Through this trophaeum figure we become acquainted with the type of statue of a captive barbarian woman that belongs to the head and which was evidently used on trophaea (victory memorials) and similar monuments in the various parts of the vast Roman empire.

Alföldi maintains that the expression *Provincia Capta* is misleading. The conquered provinces take part in the felicitas publica, the common feeling of happiness in which the whole empire participates, but it is gentes debellatae, the nations conquered in war, who are standing mourning outside the Roman empire (Röm. Mitt. 52, 1937, p. 56).

The largest collection of the vanquished, personified as women, is in the courtyard of the Conservatory Palace and originates from the Basilica Neptuni restored under Hadrian near the Piazza di Pietra (Toynbee: The Hadrianic School pp. 92 seq., 152 seqq. and pls. XXXIV-V. Stuart Jones: Palazzo dei Conservatori pls. II-III). Our head comes nearest to the "Gaul" or "Germania" of this series (o. c. pl. III 9). See further E. Strong: Scultura Romana II p. 240 seq.

The dishevelled hair (see Vollgraff on floating hair among Greeks and Romans, Mnemosyne XLII 1914 p. 407 seq. Cf. Callimachus: In Cererem 5) and the mournful expression in any case suggest a vanquished people. On the Augustus gem at Vienna "Pannonia" is dragged along by her dishevelled hair (Furtwängler: Gemmen I pl. LVI). Cf. Toynbee o. c. p. 156 seq. and on other representations of a similar nature see Daremberg-Saglio l. c. Tropaeum p. 516.

Billedtavler pl. LVI. Bankó-Sticotti No. 52. Sale catalogue of the Cerizai collection pl. XXXII and p. 64 No. 403. Arndt-Amelung 4812-13 (Fr. Poulsen).

679 overlooked by Carl Jacobsen.

680. (I. N. 1722). *Roman lady of the time of Hadrian*. Bust. M.

H. of head 0.25. With the exception of the base the bust is antique, but head and bust do not belong together. Like the head the base has been treated with acid and over-polished. The nose and the central part of the upper lip are modern in marble. A few sections of the side hair are modern and overworked. Purchased 1899 from the sculptor Roselló at Paris together with No. 707 and originating from the Despuig collection at Raxa in Mallorca.

The drilled pupils allow a dating to the time of Hadrian, a dating which agrees with the hair style, which is a development of that of No. 667 and a forerunner of the hair-dressing of the time of Antoninus Pius (cf. Nos. 693-94). The nearest parallel as far as the arrangement of the plaits is



concerned is a head at Padua (Arch. Anz. 53, 1938, p. 626 and fig. 3). A transitional stage is shown in a relief in the Lateran, Arndt-Amelung 2256, and a variation in a head, also with drilled pupils, at the Palazzo Doria, Arndt-Amelung 2314.

It is an elderly, energetic lady with somewhat coarse features.

Billedtavler pl. LVI.

680 a. (I. N. 837). *Head of a Roman lady of the time of the emperor Constantine. M.*

H. 0.30. The tip of the nose restored, the chin broken off. Acquired at Constantinople.

On account of the turban-coiffure this head was earlier dated to the time of Hadrian (cf. 680 and 680 b), but the coin portraits show that this coiffure had a renaissance in the time of the emperor Constantine, caused especially by the influence of the empress Helena (cf. Delbrück, Röm. Mitt. XXVIII 1913 p. 329 fig. 7), and the head may be dated to this time or rather—for stylistical reasons—to the last half of the fourth century A. D. This is in agreement with the rendering of the iris with the fixed stare and the geometrically uniform locks above the forehead and at the ears. The organic character of the hair locks in those late portraits is completely lost. (Cf. a head at Rome, Arch. Anz. 47, 1932, p. 533 and fig. 34).

As a representative of its time it is an excellent head with a distinguished and sedate expression.

Billedtavler pl. LVI. A. B. 56. Burgers Handbuch der Kunstwissenschaft: O. Wulff: Altchristliche und byzantinische Kunst p. 156 and fig. 152. Bianca Maria Felletti Maj, Critica d'Arte, Nuova Serie I 1941 p. 82 No. 23 and pl. 47, 8.

680 b. (I. N. 2297). *Roman lady of the time of Hadrian. Head. M.*

H. 0.27. The nose modern, the ears broken off, the hair much worn. Acquired 1908 at Paris.

The pupils are rendered as small spirals, a feature which suggests the time of Hadrian at the earliest. This agrees with the unusual cap-like turban coiffure with the fluted frontal hair, which belongs to just this period (cf. Pauly-Wissowa

VII, 2 col. 2140; Boll. d'Arte III 1909 p. 290 fig. 2; IV 1910 p. 309 fig. 6; Musée Alaoui I p. 56 No. 74; Mon. Piot IV 1897 pl. XXI; Gsell: Musée de Philippeville pl. X No. 4; Amelung: Vatik. Katalog I pl. 46 No. 195 A (p. 445); Stuart Jones: Museo Capitolino pl. 13 No. 20 (p. 70); Arndt-Amelung 4148-50 and 1023, all of the time of Hadrian. Of the time of Antoninus: Musée Alaoui II pl. XXXVIII I and text No. 935; Hiller v. Gaertringen: Thera I pl. 18; Olympia III pl. 69, 3-4; Arndt-Amelung 2391. An individual variant is shown in a bust at Petworth, Margaret Wyndham: The Leconfield Collection pl. 61).

It is the portrait of an elderly, worthy matron with some of the soberminded simplicity of Trajanic times still retained in her expression.

Tillæg til Billedtavler pl. XI.

680 c. (I. N. 2588). *Young girl of the time of Hadrian. Head. M.*

H. 0.34. The tip of the nose, probably the original, is affixed. The head shaped for insertion into a statue. The surface has suffered considerably by weathering. Acquired 1911 from Rome.

The hair style connects this head with No. 667 and Nos. 647-647 a, but only as far as the waved frontal hair is concerned. At the back of this is a coiffure similar to that of No. 680 b, a forerunner of the hair-roll in the form of a Scotch bonnet or a housemaid's cap which is typical of Faustina the Elder and her contemporaries (cf. Nos. 693-94). An instructive parallel is on a sepulchral relief in the Terme museum, earlier at Villa Mattei (Arndt-Amelung 3245); the young girl who is number two from the right has waved frontal hair and Faustina coiffure, the woman on her left the normal curl-coiffure of Flavian time, the woman farthest right a Trajanic coiffure almost like that of No. 670, but with spiral-curls along the forehead. The man farthest left is wearing a short beard, which sometimes occurs already in Flavian times (cf. No. 646); but his frontal hair is rather Trajanic or Hadrianic. The drilling of the pupils shows that this relief may be dated to Hadrianic times at the earliest, but the coiffure of the young girl in the middle is already distinctly Antonine. Cf. Max Wegner, Arch. Anz. 53, 1938 p. 323 and fig. 23.

Tillæg til Billedtavler pl. XI.

681. (I. N. 777). *The emperor Hadrian* (reigned 117-138). Bust. M.

H. 0.72. Large part of the nose, small parts of the ears and the cloak modern in plaster. The fibula (buckle) modern in marble. The iris is semicircular, the pupils rendered as a small barbed spiral and there are distinct traces of a shiny, almost porcelain-like polish on the face. The running drill has been used intensively on the frontal hair. All these technical novelties come into use just about the time of Hadrian (cf. Fr. Poulsen: *Ikon. Misc.* p. 84 seqq.). The bust was acquired from a Roman art dealer in 1889.

In spite of the rather fat cheeks, this is an attractive portrait of the emperor with a strong accentuation of the direction of the look of the eyes rendered by a turning of the head towards the left shoulder. The tall bust is clad in a general's cloak. It is a calm, powerful, intelligent Hadrian, not the nervous emperor depicted in other portraits (cf. R. Delbrück: *Bildnisse röm. Kaiser* pl. 18).

With Hadrian, the Romans begin to wear a full beard, thus putting an end to the era when, according to Juvenal (*Sat. I* 24 seq.), barbers were able to earn fortunes so big that they outshone the patricians. An effeminate man like Otho even used moist bread on his face every day to prevent his beard from growing (Sueton: *Otho* 12. Juvenal *II* 107). In Rome's 450th year, i. e. in 325 B. C., the Roman consuls gave up wearing long hair and beard, which proves how quickly the beardlessness of Alexander the Great created a fashion right at the other end of the cultural world of the time (cf. Juvenal's *Satiren* ed. und erkl. von Friedländer, *I* p. 261 note to v. 30). The Romans of the Empire (Gellius *III* 4) knew just as well that for instance men shaved in the second century B. C. as that the ancient Romans wore beards (Cicero: *Pro Coelio* 14, 33. *Livy V* 41, 9. Juvenal *IV* 103 and *V* 30). In the era of shaven faces sorrow was expressed in three ways: the hair was cut, the beard was allowed to grow, and one sat up to meals (did not recline at table). (Plutarch: *Cato Minor* 53 and 56). Hadrian grew a full beard to conceal a disfiguring scar (Spartian: *Vita Hadr.* 26).

Billedtavler pl. LVI. A. B. 752. Kaschnitz-Weinberg No. 657. Wegner: *Herrscherbildnisse* p. 103. West *II* p. 117 No. 14.

681 a. (I. N. 2801). *Hadrian*. Colossal head. M.

H. of head 0.30. The entire bust, large part of the neck, the nose and part of the ears modern in marble. The brow margins bruised. The pupils are not drilled. Acquired 1930 from Lansdowne House in London.

Like No. 681, this is an energetic and lively portrait of the emperor who died, it is true, *invisus omnibus* (hated by all; Spartianus: *Vita Hadr.* 25, 7. On the cause of this hatred see Toynbee: *The Hadrianic School* p. 144), but was honoured during his lifetime with numerous portraits all over the Roman empire. Bernoulli (*Röm. Ikon. II* 2 p. 108 seqq.) counted 124 portraits (cf. Lippold: *Vatik. Katalog III I* p. 120 seq. and pl. 43 = A. B. 751 = Bernoulli No. 34, and Delbrück: *Bildnisse röm. Kaiser* pl. 18). To these numerous other portraits have been added later (Rev. Arch. 1902, *XLI*, pls. *XV* 5 and *XIX* 2; G. Doublet: *Musée d'Alger* pl. *X* 5 and p. 79 seq; S. Gsell: *Musée de Philippeville* pl. *IX* No. 1; Espérandieu: *Recueil III* p. 225 No. 2196; Marg. Wyndham: *The Leconfield Collection* pl. 78; Fr. Poulsen: *Röm. Mitt.* 29, 1914, p. 52 fig. 10 etc.).

2. Tillæg til Billedtavler pl. XI. A. Michaelis: *Ancient Marbles* p. 451 No. 60. Fr. Poulsen: *Greek and Roman Portraits* p. 76 No. 60. Ibid. other Hadrian portraits Nos. 58, 59 and 61. West *II* p. 119 No. 5. A Hadrian portrait in the American University at Beirut mentioned in Berytus *II* 1935 p. 135; the portrait is much damaged, over-sized and crowned with an oak wreath.

682. (I. N. 1779). *Hadrian*. Bust. M.

H. of the entire bust without the modern base 0.63. The nose and ends of shoulder straps modern in marble, the right cheek and eye and parts of hair and beard in plaster. The surface much damaged by weathering and much polished. The pupils are drilled as in No. 681. Acquired 1900 from Paris and earlier in the Despuig collection at Raxa in Mallorca.

On the cuirass bust a Medusa head and on the shoulder straps archaistic, long-bearded tritons. The portraits of Hadrian in warlike attire are numerous (Bernoulli: *Röm. Ikon. II* 2 p. 124. Mon. *Lincei XI* p. 309); the otherwise peaceful emperor felt flattered when he was portrayed as a warrior, and he invented the slogan: *si vis pacem, para bellum* (if you want peace, prepare for war).

The emperor is turning his head well towards the right shoulder and his brow is knit; in contradistinction to Nos. 681 and 618 a, this is the nervous Hadrian type. The frontal hair is still more artificially waved and combed than in No. 681; his biographer Spartian (*Vita Hadriani* 26) uses the expression: *flexo ad pectinem capillo* (with his hair combed and waved).

Billedtavler pl. LVI. Vente Despuig, Paris 1900, No. 59. Bernoulli I. c. p. 115 No. 89 and p. 124. Hekler, *Oest. Jahresh.* XIX-XX 1919 p. 230 No. 3 and fig. 156. On cuirass statues of Hadrian see *Hesperia* II 1933 p. 180 seq. West II p. 117 No. 13.

682 a. (I. N. 2234). *Hadrian*. Head from a medallion. Italian marble.

H. 0.45. A few of the locks, main part of the ear and small parts of the beard restored in plaster. The nose, however, is intact and the surface altogether excellently preserved. Acquired at Rome.

This head is cut through for use in a relief and was originally meant to be seen against a coloured background, presumably of some kind of precious stone; the whole thing must have looked like a colossal cameo. Studniczka was of opinion that the Glyptotek's head did not represent Hadrian as previously assumed, but Aelius Verus, father of the emperor Lucius Verus, like a bust from the Athenian Olympieion (A. B. text of 1001. Cf. Hekler: *Bildniskunst* pl. 258 a and Bernoulli: *Röm. Ikon.* II 2 plate of coins IV 1—3). It is impossible to support Studniczka's opinion, as the likeness to the Hadrian portraits is striking.

Billedtavler pl. LXXIII. Text of A. B. 1001.

683. (I. N. 1489). *The Empress Sabina, the consort of Hadrian*. Head. M.

H. 0.35. The nose restored in plaster; the chin slightly damaged. Parts of the diadem and the ears broken off. The back part of the vertex missing. For insertion into a statue. Purchased from the estate of Martinetti at Rome 1896.

The coiffure is the same as Sabina is wearing on coins of the year 128, and replaces the earlier sky-scraper coiffures of the type No. 669 and others. With the missing occiput the finishing crown of hair round the vertex has also disappeared. The roll-like diadem is also found on a Sabina

portrait in the Vatican (Bernoulli: *Röm. Ikon.* II 2 pl. XL. Amelung: *Vatik. Katalog* II pl. 71 No. 359) and also frequently on coins. In spite or being much restored the head also recalls certain features characteristic of the empress: the form of the forehead, the long, narrow, convex eyes and the broad cheek-bones.

Bernoulli (I. c. p. 128 seq.) counted in all eleven portraits of this empress, who held her exalted position from her thirtieth to her fiftieth year and embittered the life of Hadrian with her peevishness (*Vita Hadriani* 11). (Bernoulli No. 1 = Stuart Jones: *Museo Capit.* pl. 40 No. 94, p. 179; No. 2 = Amelung o. c. I pl. 86 No. 712; No. 10 = C. Blümel: *Röm. Bildn.* Berlin R 54; pls. 20—21). To this total several other portraits have been added later, i. a. a beautiful statue found at Ostia (*Calza, Journ. of Rom. Stud.* II 1912 pls. XIII-XIV), and M. Wegner has now grouped and sorted the material. To this must be added another magnificent statue, found at Ostia (*Amer. Journ. Arch.* 46, 1942 p. 433 and fig. 5). Cf. also a head at Margam Park, Wales, (Fr. Poulsen: *Greek and Roman Portraits* p. 77 seq. No. 62, with a survey of the different types). Finally, a relief with the Sabina apotheosis (Br. Br. 405; Helbig-Amelung: *Führer* No. 990). It is probable that a head in the Petworth collection is also a Sabina portrait (M. Wyndham: *The Leconfield Collection* pl. 28).

Billedtavler pl. LVI. M. Wegner, *Arch. Anz.* 53, 1938, p. 311. West II p. 127 No. 13.

684. (I. N. 1458). *The empress Sabina*. Bust. M.

H. 0.59, from chin to vertex 0.28. Part of the forehead, the right eye, the nose and the left cheek modern in plaster. The lower part of the face much damaged by weathering. Acquired 1895 from a family at Naples.

The bust is antique and agrees with the Hadrianic bust form. The much damaged face makes a definite identification difficult, but a head with quite similar features and absolutely identical coiffure is in the store room of the Vatican and seems to resemble Sabina more than any other empress.

Billedtavler pl. LVI. Kaschnitz-Weinberg No. 698, pl. CIX. Erroneously rejected as Sabina by M. Wegner, *Arch. Anz.* 53, 1938, p. 313.



685. (I.N. 779). *Antinous, Hadrian's favourite*. Colossal head. M.

H. 0.40. The nose and a small part of the lower lip modern. The right ear and a small part of the locks broken off. Here and there slightly damaged. On the right side of the neck an iron clamp to secure the insertion of the head into a statue. On the hair, which is deeply drilled, are traces of both a metal wreath and the star which adorned the vertex of the divine youth. Acquired 1889 from Rome.

The colossal neck forms a curious contrast to the delicate oval of the face. Below the slightly raised brows the gaze is directed towards one side, the eyes being, however, less blurred than in the magnificent statue No. 548 (see *ibid.* on Antinous statues. Several Antinous portraits at Berlin have been published by C. Blümel: *Röm. Bildn.* Berlin p. 24 seqq.).

Billedtavler pl. LVII. Marconi, *Mon. Lincei* XXIX 1923 p. 161 seqq., is ignorant of both No. 685 and No. 686.

686. (I.N. 1191). *Antinous*. Colossal head. M.

H. 0.41 from chin to vertex 0.29. The neck, nose, upper lip, large part of the right cheek, right brow and entire vertex in plaster. Acquired 1894 from the Regnicoli collection at Tivoli.

A much damaged and insignificant portrait. See also Nos. 548 and 685.

Billedtavler pl. LVII.

687. (I. N. 780). *Young Roman of the time of Hadrian*. Bust. M.

H. 0.58 from chin to vertex 0.28. The bust with the inscription slab are antique, only the base of the bust is modern. The nose in plaster, the ears partly broken off. The surface has traces of polish, but the beard and hair are rough so as to retain the colour. Acquired from a Roman art dealer.

A young, fattish man with a broad face, double chin, strong uninterrupted brows, a thin moustache, sparse line of beard on the lower lip, strong curly beard on the chin.

The bust form, surface polish, hair style and short full beard allow an exact dating to the time of Hadrian (cf. Nos. 681-82).

In earlier catalogues the bust is identified as Aelius Verus, Hadrian's first adopted son, the father of Lucius Verus, so weak of constitution that Hadrian said about him: "we have been leaning against a ramshackle wall". Indeed, he died before Hadrian (Spartian: *Vita Hadriani* 23). But the Glyp-

tote's bust is too young to represent the fifty-two year old successor to the throne and does not bear sufficient likeness to the group of six portraits which, on account of the resemblance to the coin portraits, is rightly called Aelius Verus (Bernoulli: *Röm. Ikon.* II 2 p. 135 seq. and pls. XLII-XLIII. M. Wyndham: *The Leconfield Collection* pl. 33 = Bernoulli No. 6. West II p. 142 seqq. and pls. XLI-XLIII). Nor is there any likeness to the person behind Hadrian in the reliefs from Arco di Portogallo, whom others would identify as Aelius Verus. (Br. Br. 405. Helbig-Amelung, *Führer* 897. Wace, *Papers of the Brit. Sch. at Rome* IV 1907 p. 260 and pl. XXXIII, 1). There is also great difference in the two bronze heads which were found together with a bronze head of Antoninus Pius at Fins d'Annecy (Haute Savoie), now in the Petit Palais des Beaux Arts. *Espérandieu: Recueil* III p. 418 No. 2641. It is the long bearded type, especially represented by busts in the Uffizi and the Louvre, which bears the greatest likeness to the coin portraits of Aelius Verus and the portrait of him in a tondo-relief on the Arch of Constantine, while the short bearded are either private portraits or Lucius Verus in his youth.

Billedtavler pl. LVII. West II p. 143 No. 3 and pl. XLII fig. 156.

688. (I. N. 1472). *A Roman of the time of Hadrian*. Head. M.

H. 0.37. For insertion into a statue. The nose in plaster, the rest of the face well preserved, but much sinter on the surface of the nape of the neck. Vegetable fibre on the neck. The pupils not drilled. Acquired 1895 from the estate of Martinetti.

The short, pecked, full beard may be found on male heads right from the beginning of the first century (cf. A. B. 875-6). Consequently, it is not this feature, but the style in general and the fall of the frontal hair, which make a dating possible, but there are no artificial curls in the hair and beard as on the portraits of Hadrian himself and No. 687. It is a man with large features and of strong willed expression, which is further underlined by the carriage and turn of the head.

Billedtavler pl. LVII. The head was sold earlier under the appellation P. Ovidius Naso, i. e. as a portrait of Ovid, the great writer of love poems of Augustan time.

689. (I. N. 1404). *A Roman of the time of Hadrian*. Head. M.

H. 0.42. A small part of the left side of the forehead, the nose and part of the left side of the neck modern in plaster; the ears bruised. The surface damaged by weathering and partly covered by vegetable fibre. This seems to vouch for its authenticity. Acquired from a Roman civil engineer together with No. 557.

The hair style, fashion of the beard and the marked lateral turn recall Nos. 687 and 688, but it is an insignificant piece, a work of no intrinsic value.

Billedtavler pl. LVII.

690. (I. N. 781). *The emperor Antoninus Pius*. Colossal head. M.

H. 0.49. The tip of the nose and the lower part of the bust from the mouth modern in marble. A few small locks are bruised. The rest well preserved with traces of the "porcelain-like" skin. Iris and pupil (barbed spiral shape) incised and the hair much drilled. Acquired 1890 at Martinetti's in Rome.

Blandness, calm seriousness and a touch of melancholy mark the portrait of this the most amiable among the emperors of Rome, whose reign dates between 138 and 161 A. D. Bernoulli (Röm. Ikon. II 2 p. 140 seqq.) counted a total of 82 portraits of this emperor, but the number is now far greater (survey in M. Wegner: *Herrscherbildnisse* p. 125-153). A much damaged head in Malta (Journ. of Rom. Stud. V 1915 p. 77 No. 12, fig. 32. Bull. Museo dell'Impero Romano VII, 1936, p. 67 seqq.) should also be included.

It was an excellent, delicately modelled portrait. Cf. No. 690 a.

Billedtavler pl. LVII. Wegner: *Herrscherbildnisse* p. 131. Our head seems to be the model of a falsification sold at the Kaulbach auction at Munich (Helbing, Samml. Kaulbach, Munich 1929, No. 134, pl. 29. Cf. Wegner p. 134).

690 a. (I. N. 2646). *Antoninus Pius*. Bust. M.

H. 0.85, without the partly modern base 0.68. The tip of the nose and a small section of the lower lip affixed in plaster. The surface polished. Part of the frontal hair and a few folds of the cloak broken off. The pupils are drilled. Acquired at Paris in 1919 and reputed to originate from the Palazzo Odescalchi at Rome.

The emperor is wearing a tunic, jerkin and military cloak (paludamentum). The preserved part of the base of the bust is of a rather unusual design. See further under No. 690.

2. Tillæg til Billedtavler pl. XI. Wegner: *Herrscherbildnisse* pp. 109 and 131. Cf. a bust, collection Sayn-Wittgenstein auction, Aachen 1920, No. 107 pl. 11.

690 b. (I. N. 2800). *A Roman of the time of Antoninus Pius*. Bust. M.

H. of the entire bust without the modern inscription, slab and base 0.58. The right arm modern in marble. The tip of the nose and right lower eyelid slightly damaged. Acquired 1930 at the Lansdowne auction in London.

The bust was earlier published as Antoninus Pius, but bears no resemblance to the emperor. It is one of his contemporaries, as is seen from the treatment of the hair and beard, a stout man with no special traits of character or intelligence. The dry routine of the drilling of the hair and beard has unjustifiably called the genuineness of the bust in question (cf. No. 695).

2. Tillæg til Billedtavler pl. XI. Michaëlis: *Ancient Marbles* p. 448 No. 51. Fr. Poulsen: *Greek and Roman Portraits* p. 92 No. 77.

## 691. (I. N. 1763), acquired 1900 at Rome, but removed from the collection as an indisputable falsification.

Billedtavler pl. LVII.

692. (I. N. 1828). *Roman officer of the time of Hadrian*. Bust. M.

H. 0.45, from chin to vertex 0.22. The nose and one frontal lock modern in plaster. The ears and the edges of the cloak bruised. The beginning of the right forearm broken off. The surface much smoothed. Acquired 1901 from the art dealer Alberici at Rome.

The form of the bust and the style of the hair warrant the dating. The pubescent beard shows that the young man with the rather insignificant expression is in the first years of his youth, and the cloak over his shoulders, sagum, that he is a young officer. A similar bust is in the museum at Nevers, Espérandieu: *Recueil III* p. 224 No. 2195.

Billedtavler pl. LVII.

693. (I. N. 782). *Faustina the Elder*. Head. M.

H. from chin to vertex 0.26. The modern restorations which appear in the elder illustrations, have now been removed. A small part of the right ear broken off. The surface worn and bruised so that the work has suffered in value. Acquired 1892 at Rome.

The hair is in the usual Faustina style with the plaits in a knot on the crown, which recalls the lines of a British military bonnet or a housemaid's cap. The features also agree with those of the empress, although she is not quite so beautiful as usual.

Faustina the Elder, Marcus Aurelius' maternal aunt, married Antoninus Pius long before he came to the throne and died thirty six years old, after having been empress for only three years. The emperor was a widower for twenty years from 141 till 161. She had been a rather troublesome wife, too fond of enjoying herself (Vita Antonini 3), but she was deified by the emperor, who built a temple to her in the Forum which is still one of the most beautiful and best preserved of ancient Rome.

Bernoulli (Röm. Ikon. II 2 p. 153 seqq.) enumerated thirty portraits of her. This total is much bigger now and the whole material has been re-collected and sorted by Max Wegner (Herrscherbildnisse pp. 153-166). Other replicas are in the Hope collection, Sotheby Sale 27th July 1933, No. 121, pl. 4, and at Rome, Arch. Anz. 1941 p. 539. Our head represents a frequently reproduced type, the best known example of which is in the Capitoline museum (Bernoulli No. 7 and pl. 47).

Billedtavler pl. LVII. Wegner: Herrscherbildnisse pp. 28 and 157. Lantier, Mon. Piot 38, 1941, p. 134.

694. (I. N. 1533). *Portrait of Domitia Lucilla, the mother of Marcus Aurelius (?)*. Head. M.

H. 0.31. The tip of the nose modern. Polishing has made the surface somewhat sugary, but it has a covering of vegetable fibre here and there. Acquired 1896 together with the Demosthenes head No. 436 from Naples.

The hair style allows a dating to the time of Antoninus Pius (cf. No. 693), and it is therefore remarkable that the pupils are not drilled; there are, however, parallels, i. a. the Muses from the Faustina termæ at Milet, now at Istanbul (Milet I, 9, pl. 28 seqq.).

The head was originally identified as Faustina the Elder (cf. No. 693), but in spite of a likeness there are noticeable differences, especially in the oblique lines of the eyes which give this head an almost Japanese expression. It is not the

elder Faustina, but all the same a well known woman, for we have an absolutely certain copy, a head of the same woman at the same age on a modern bust at Hanover. The likeness to the head of a bust in the Uffizi at Florence is also striking; she is evidently somewhat older in this bust, but the strangely curved brows and deep-set eyes, the expression of the mouth and the modelling of the chin agree completely and lend the same individual feature to all three busts. Close to the Florentine portrait comes a bust at Madrid, which shows the same woman at a riper age and with a fuller lower face, but in which there is absolute agreement both in the form of the eyes and in the expression created by the eyes and the lines of the lips. Probable replicas are also a beautiful bust at Cherchel, and the head of a drapery statue found at Lappa in Crete and now in the Rethymnos museum (Εγγρ. αρχ. 1933-35, Παράτημ. p. 66 and pls. 1-2. Amer. Journ. 35, 1931, p. 378 fig. 4).

The replicas suggest that it is a lady of the imperial house and there is hardly any doubt that it is the first lady during the widowhood of Antoninus Pius, beginning with the year 141, the mother of Marcus Aurelius, Domitia Lucilla. She was born about 105 and died in 155 and the various portraits represent her in the different ages of her life. A portrait on a coin from Nicaea, of which the genuineness is rather doubtful, unfortunately only illustrates the coiffure and not the features of the exalted lady.

Billedtavler pl. LVII. Fr. Poulsen, Rev. Arch. 1932, II, p. 66 seq., fig. 16. Leschi, Mélanges d'Arch. de l'Ecole de Rome LII 1935, p. 81 seqq. Paul Graindor: Bustes et statues portraits de l'Egypte Romaine p. 53 No. 14 and pl. XIII. Lantier, Mon. Piot 38, 1941, p. 135. Heads at Ostia (G. Calza: L'Antiquarium di Ostia p. 47 No. 44; Rassegna d'Arte 1922 p. 276; Photo Deutsches Inst., Rom, 1930 865) and at Venice (Carlo Anti: Museo arch. di Venezia p. 125 No. 36), show a different type. The coin from Nicaea is reproduced in Leschi's article p. 91 fig. 3 and in Bernh. Schweitzer: Antiken in ostpreuss. Privatbesitz pl. XXII at top of page. Max Wegner questions the identification, Aegypt. Mitt. 8, 1938 p. 226 seq. and is replied to by Fr. Poulsen in Acta. Arch. XV 1944 p. 189 seqq. On the type see further Mustilli: Museo Mussolini p. 152. A replica of the head at Florence, but presumably modern, is in the Museo Torlonia No. 312, pl. 78.

695. (I. N. 783). *Young Roman of the time of Marcus Aurelius or Commodus*. Bust. M.



H. of face 0.31. The nose has been broken, but belongs. Lesser bruises on the frontal hair and the upper lip. The rest excellently preserved and a magnificent piece in spite of the routinism of the technique. The pupils are drilled in crescent form and the skin on the face polished to a porcelain-like finish. Acquired 1887 from the Count Tyszkiewicz collection at Rome and belonging to the find from the Licinian grave (see literature quoted under No. 601).

The original appellation, Antoninus Pius in his younger years, is so much the more wrong as the detailed rendering of the hair and beard by drilling suggests the time of the following emperors (cf. Nos. 698, 700, 704-05, 716 a and A. B. 225-29; the earlier stage of the time of Antoninus Pius is illustrated by A. B. 754). The treatment of the hair recalls Vasari's comment on one of Titian's portraits: "the individual hairs could be so easily distinguished that one was able to count them."

The gentleman is also much too neat to be Antoninus; he was probably more like the Sophist Alexandros to whom the otherwise mild emperor said cuttingly: "I know you well enough, you are the man who dresses your hair, polishes your teeth, manicures your nails and always smells of perfume" (J. L. Heiberg: *Græske Rhetorer i Kejsertiden* p. 34 seq.).

Billedtavler pl. LVII. The Journal of the Walters Art Gallery XI 1948 p. 13 No. 14.

695 a. (I. N. 2629). *Elderly Roman of about 200 A. D.* Bust. M.

The base of the bust and the inscription slab with the legend: Elius Pertinax are modern. H. of the bust itself 0.58. Part of the left ear, the right shoulder and breast and a small part of the left arm modern in marble. The surface smoothed. Acquired 1913 at Rome.

The modern inscription identifies the bust with the emperor Pertinax, the successor of Commodus, who reigned for a few months in 193, but the face, the hair and beard type do not resemble the coin portraits (Bernoulli: *Röm. Ikon.* II 3 coin plates I, 1-2). Hekler's dating to the time of Septimius Severus is presumably correct in spite of the good characterization of hair and beard. The form of the drilled pupil agrees with this.

The same man is probably portrayed in a bust in the Capitoline museum (Stuart Jones: *Museo Capit.* pl. 54 No. 50,

p. 239; Bernoulli: *Griech. Ikon.* II p. 191; Photo Alinari 27109; Photo Anderson 1527). If so it is a well known person of that time.

Tillæg til Billedtavler pl. XI. The Francesco Donghi di Genova collection, auction at Rome 1912, No. 54, pl. 17. Hekler: *Sammlung antiker Skulpturen in Budapest* p. 179 No. 176. R. Horn, *Arch. Anz.* 52, 1937, p. 394. Fr. Poulsen, *Berytus* IV 1937 p. 113.

696. (I. N. 795). *Young Roman of Antonine period.* Head. M.

H. 0.22. The tip of the nose and the middle part of the upper lip are missing. The ears bruised. Acquired through consul Løytved and reputed to have been found at Ephesus.

The drilled pupils and the deep drilling of the hair allow a dating to the beginning of the last half of the second century A. D. The individual locks are broader than usual (cf. Fr. Poulsen in text of Arndt-Amelung 3103-4). Cf. also Blümel: *Katalog Berlin, Röm. Bildnisse* R. 72, pl. 44, the heads of Polydeukes, the favourite of Herod Atticus. The part round the mouth and chin bears a very close resemblance.

Billedtavler pl. LVIII.

697. (I. N. 784). *Roman boy of Antonine period.* Head. M.

H. of head 0.21. The bust, neck, chin and the tip of the nose modern in marble. The rest well preserved and work of good quality. Acquired 1889 from Rome.

The head was earlier called Marcus Aurelius as a child. But Marcus Aurelius, born 121, was not adopted till 138, seventeen years old, and it is only from this age that we have portraits of him, for instance in the Capitoline museum (Bernoulli: *Röm. Ikon.* II 2 p. 174 Nos. 99-100 = Hekler: *Bildniskunst* 265, Delbrück: *Bildnisse röm. Kaiser* pl. 22. Stuart Jones: *Museo Capit.* pl. 28 No. 28); in the Vatican (Amelung: *Vatik. Katalog* I pl. XVI No. 100 and Lippold: *Vatik. Katalog* III, I, p. 187 No. 583; pl. 57); at Holkham Hall (Fr. Poulsen: *Greek and Roman Portraits* p. 96 No. 85), at Modena (Fr. Poulsen: *Porträtstudien in nordital. Provinzmuseum* p. 41 seq. and figs. 93-94) etc.

What is more, No. 697 bears no resemblance at all to the young Marcus Aurelius; the eyes are too flat, the lower lip too determined, the face as a whole too short and broad;

it is a spoilt youngster, not a philosopher to be. Finally, the treatment of the hair suggests the time of Marcus Aurelius himself, but Marcus Aurelius was a child in the time of Hadrian.

Cf. the head of a child at Petworth, Margaret Wyndham: The Leconfield Collection pl. 42.

Billedtavler pl. LVIII.

698. (I. N. 1538). *Marcus Aurelius* (reigned 161-180). Head affixed to a modern bust. M.

H. of head 0.85. Besides the bust of alabaster and yellow Veronese marble, part of the neck, the upper lip and the nose are modern. The surface has partly retained the antique polish (ganosis). Acquired 1896 from the art dealer Jandolo at Rome.

Bernoulli (Röm. Ikon. II 2 p. 165 seqq.) enumerated 92 portraits of Marcus Aurelius as a full bearded man of mature age; the large number should cause no surprise for even Constantine the Great erected golden images of Antoninus Pius and Marcus Aurelius, a fact which explains the find of a portrait of the latter in a house at Carthage of the time of Constantine (Musée Alaoui II pl. XL, 1, text p. 49, No. 965).

Of greatest fame is the bronze statue in the Capitoline square (Br. Br. 369; A. B. 221); on the removal of this statue from the Lateran to Campidoglio by Michelangelo see *Jahrbücher der preuss. Kunstsamml. XXVII Beiheft* p. 9 seq. Other portraits are in the Capitoline Museum in the Vatican, in English, French, and Spanish collections etc.; see Wegner: *Herrscherbildnisse* p. 166-210.

In No. 698 the emperor is older than in No. 700; more lined and furrowed, but the look of the eyes is more active as might be expected after the wars that took up the last years of his life.

Billedtavler pl. LVIII. Wegner: *Herrscherbildnisse* p. 178.

699. (I. N. 785). *Marcus Aurelius as a youth*. Head. M.

H. of head 0.31. The neck, nose and a small part of the forehead modern in plaster. The surface much damaged. Acquired 1892 from a landowner in the south of Italy through the baron Barracco.

In this portrait the emperor is young with the beginnings of a full beard, hardly more than just over twenty, and the

compact mass of hair, which is not yet so resolved by drilling as in Nos. 698 and 700, shows that the head belongs to the time of Antoninus Pius, when Marcus Aurelius was heir designate to the throne. Bernoulli (Röm. Ikon. II 2 p. 173 seq.) enumerated 47 youth portraits of Marcus Aurelius (on the portraits of him in his maturity see No. 698). Bernoulli No. 125 = Fr. Poulsen: *Greek and Roman Portraits* p. 96 No. 85; No. 122 = Espérandieu: *Recueil* II p. 66 No. 960; cf. head in Rodez *ibid.* p. 414 No. 1640; No. 127 = Margaret Wyndham: The Leconfield Collection pl. 35. To this comes a relief in Cairo in which he is portrayed together with Antoninus Pius and the younger Faustina, Edgar: *Greek Sculpture* (Cat. du Mus. du Cairo) pl. XXVI No. 27568; Paul Graindor: *Bustes et Statues-Portraits de l'Égypte Romaine* pl. 14. Cf. also the disputed relief from Ephesus at Vienna, Röm. Mitt. 48, 1933, p. 309 and pl. 50; *ibid.* 49, 1934, p. 318.

Billedtavler pl. LVIII. Wegner: *Herrscherbildnisse* p. 178.

700. (I. N. 1424). *Marcus Aurelius*. Head. M.

H. of head 0.33. The tip missing. Slight bruises on hair and left ear. Numerous vegetable fibres on the surface. A barbed spiral incised for pupil. Not very good work. Acquired 1895 from a collection at Frascati (Tusculum); see No. 186.

In age this portrait should be placed between 699 and 698. The meditative, unworldly look of the globular eyes is very well rendered. As Philostratus (*Vita Sophist.* 528) says about the emperor's namesake, the philosopher Markos: "and this he revealed by the set of his eyes, which were mostly rigid in secret thought". He speaks further on the "energetic silence of this philosopher".

On portraits of Marcus Aurelius see further under No. 698.

Billedtavler pl. LVIII. Wegner: *Herrscherbildnisse* p. 178.

701. (I. N. 1471). *Marcus Aurelius*. Relief fragment. M.

Greatest H. 0.58. The nose modern in plaster, the face partly covered with plaster, the hair worn. Deep-drilled iris and pupils, hair and beard. Acquired 1895 from Martinetti's estate at Rome and reputed to have been found near Castel San Angelo, Hadrian's tomb.

The emperor who is old and lined (cf. No. 698), is wearing a chiton and a military cloak (paludamentum). The fragment

originates from a large relief and according to the style seems to belong to the three reliefs with scenes from Marcus Aurelius' life in the Conservatori Palace in Rome; they are reputed to originate from a triumphal arch erected in Rome after the emperor's conquests of the Sarmatians and Germans in 176.

Billedtavler pl. LVIII. M. Wegner, Arch. Anz. 53, 1938, p. 169 fig. 4 and p. 196. Same author: Herrscherbildnisse p. 178.

702. (I. N. 1942 a.). *Roman lady of the second century A. D.* Head. M.

H. 0.33. Nose and upper lip restored in plaster, in marble the hair knot and the entire diadem, the surface to which the diadem is affixed being modern work. The drilling of the pupils is also modern. It is probable that the head, which was originally connected with the female figure No. 301, is a falsification even if the treatment of the hair agrees well enough with the time of Marcus Aurelius.

Billedtavler pl. LVIII. Wegner: Herrscherbildnisse p. 213.

703. (I. N. 1403). *The Empress Lucilla.* Head. M.

H. 0.33. Extensive restorations in marble (vertex and forehead, nose, chin) and plaster (left eye); the hair knot at the back broken off. Acquired 1895 from Rome together with Nos. 79 and 580.

In the earlier catalogue the head is identified as Faustina the Younger, but as her portrait is indubitably established in the type No. 709, the present portrait, which resembles a number of definite youth portraits of Lucilla, is probably Marcus Aurelius' daughter, Lucilla, who was born in 147, married to the emperor Lucius Verus (No. 707) in 164 and after his death at her father's wish married "the most virtuous of all Romans", Claudius Pompejanus, whom in 183 she egged on to make an attempt on the life of her brother, the emperor Commodus (cf. Aelius Lampridius: *Vita Commodi* 4). According to a more reliable tradition (Herodian I 8, 3-4) it was a lover she induced to make the attempt. The result was that she was exiled to Capri and murdered there when 36 or 37 years old. Our head would then be a portrait of her in one of the last years of her life.

Lucilla's features are coarser than her mother's (709), the face square with broad cheeks, the lips tightly closed

and without charm, the eyes dull and staring like those of her brother Commodus (No. 715 a).

Billedtavler pl. LVIII. Wegner: Herrscherbildnisse pp. 74 seqq. and 249 seqq. on young portraits of Lucilla. On p. 213 our interpretation is rejected. On opposition to W.'s opinion cf. Fr. Poulsen, *Gnomon* 16, 1940, p. 208.

703 a. (I. N. 2579). *Portrait of a Roman lady of the time of Marcus Aurelius.* Bust. M.

H. 0.76. The head, which is of a quite different kind of marble and may recall the empress Lucilla (No. 703), while the coiffure comes nearest to that of Faustina the Younger (No. 709), probably does not belong at the bust. The nose modern in plaster. The chin, lower part of the left cheek and large part of the neck restored in marble. The forearms broken off, the left arm much flexed, the hand having held a narrow corner of the himation in front of the shoulder. The fold treatment of the bust is ungraceful, especially the way in which the folds of the sleeveless chiton continue below the breast fold of the himation. Acquired 1911 from Rome.

The tall bust with arms really belongs to the end of the 2nd century (cf. No. 272 a and Bienkowski, *Rev. Arch.* 1895, II p. 293 seqq. Cf. also Bernoulli: *Röm. Ikon.* II 3 pl. XXXVIII and A. B. 800).

Tillæg til Billedtavler pl. XI. Reinach: *Rép. Stat.* V 2, 319, 7.

704. (I. N. 1899). *Elderly Roman of the time of Marcus Aurelius.* Bust. M.

H. of bust without the modern base 0.70. The left side of the bust and the inscription slab modern in marble, the tip of the nose in plaster. The marble is much polished, the pupils engraved crescents; deep drilling of hair and beard. Acquired 1902 from Munich.

The style shows contemporaneity with No. 698. It is a good-natured, stout, not very bright man with a short nose and an ample growth of hair and beard. Hekler identifies him as a philosopher, but in this period this is not necessary to explain the type.

Billedtavler pl. LVIII. Hekler: *Sammlung antiker Skulpturen in Budapest* p. 179 No. 176.

704 a. (I. N. 786). *Roman lady of the time of Marcus Aurelius.* M.

H. 0.54. The head has been broken off, and a piece of the neck is affixed in plaster; but the head seems to belong to the bust. The nose



and a corner of the bottom part of the drapery are modern in plaster. The surface especially of the eyes much damaged by weathering. Acquired 1892 at Martinetti's at Rome.

An indifferent portrait, with the hair style of Faustina and Lucilla.

Billedtavler pl. LVIII.

705. (I. N. 787). *Roman boy of the time of Marcus Aurelius*. Bust. M.

H. 0.47, of head alone 0.25. At first glance only the base, the bottom part of the inscription slab and the support at the back modern in marble, and the head, in spite of its having been broken off, seem to belong to the bust. But a closer examination reveals that the chest and the lower part of the neck are ingenious falsifications and differ from the head in the quality of the marble. Only the head is antique and moreover so smoothed that the face has lost much in character; the nose has for instance been much larger, as the polishing of the surroundings show. The hair alone is well preserved, treated with the complete mastership of the Antonine period. Acquired 1887 from the Count Tyszkiewicz collection in Rome and belonging to the find from the so-called Licinian grave (see on this find under No. 601).

As the bust with the military cloak is modern, there is no reason to identify the boy as a prince of the Imperial house. To this comes the polishing of the face, which may have altered the features so much that comparison with known boy portraits is of no avail.

Billedtavler pl. LVIII. A. B. 760. Röm. Mitt. 54, 1939 p. 272. The Journal of The Walters Art Gallery XI 1948 p. 13 No. 16.

706. (I. N. 789). *A Greek of the Antonine period, probably the emperor Lucius Verus*. Bust. M.

H. (without base) 0.70. Nose missing. The lower parts of the bust have been broken off, but belong to it. Slight bruises on the hair. The pupils not engraved, the marble not polished.

This magnificent, tall bust was acquired 1893 and found at the Aventine hill in Rome together with numerous gold coins with the portrait of Lucius Verus and was therefore identified as Lucius Verus; the likeness to this emperor (cf. 707-708) is not immediately convincing, no more than the identification Aelius Verus as suggested by West, but it seems

to be a contemporary portrait of a Greek, as the clothing, the large Greek mantle, shows. The fine modelling of the nude, slightly spare chest and the chiselling of the hair also reveal Greek workmanship. It is an interesting face, narrow and delicate with ample locks, thick lips and an unusually long, curved moustache, reminiscent of the oriental deity Priapus (cf. Nos. 470 b and c).

An attempt at an identification with a head in the Archaeological Institute at Leipzig must be rejected as mistaken. A characteristic Greek Antoninus Pius bust was found in the Palatine stadion and, like a Greek Lucius Verus in the Terme museum, it may serve as explanation of the style of our bust (Wegner: Herrscherbildnisse pp. 64 and 95 seq. and pls. 8 and 46). Consequently, the possibility is not quite precluded that our magnificent bust actually is a portrait of the emperor Lucius Verus in a Greek idealized version (cf. No. 707).

Billedtavler pl. LIX. A. B. 901-2. Fr. Poulsen, Det kgl. Vidensk. Selskabs Oversigt 1913 p. 425 note 8. Studniczka in Festschrift zum 500-jähr. Jubil. der Univ. Leipzig, p. 26 and pl. IV 2. G. Lippold: Antike Skulpturen der Glyptothek Ny Carlsberg p. 30 and fig. 37. A. W. Lawrence: Classical Sculpture p. 371, pl. 146 b. Wegner: Herrscherbildnisse p. 231. West II p. 143 No. 5.

707. (I. N. 1721). *The emperor Lucius Verus*. Bust. M.

H. 0.84. The tip of the nose and small part of the shoulder modern in marble. The rest intact and preserved including the base. Acquired 1899 at Paris and originating from the Despuig collection at Raxa in Mallorca.

The emperor is wearing a chiton, leather jerkin and an enormous military cloak (paludamentum) fastened on the right shoulder (note the small tassel at the bottom). The head is turned towards the right shoulder and its expression is vacant and staring. The emperor looks young and his beard is not so long, and his forehead not so lined as in later portraits.

Lucius Verus was adopted by Antoninus Pius in 138, married Marcus Aurelius' daughter, Lucilla (No. 703) in 164, reigned together with Marcus Aurelius from 161 till 169 when he died, 42 years old. The opponent of the two emperors, Avidius Cassius, called Marcus Aurelius a philosophical old crone, and Lucius Verus a debauched idiot. He was a glutton, as his fat cheeks show, and his Etruscan parentage (pinguis

Etruscus) is perhaps revealed by this fact. He had a pale yellowish complexion. "He was a good-looking man" says Capitolinus in his biography (10), "but his beard was barbarously long". The physician Galen (XVII 150) corroborates that he and his men wore their hair longer than the courtiers that surrounded Marcus Aurelius. In his Thoughts Marcus Aurelius offers thanks to the gods for this "brother, whose character prompted me to be on my guard against myself and who pleased me with his respect and affection". And the teacher of the two emperors, the rhetor Cornelius Fronto, praises him as a great general and emphasizes his frugality and indifference to luxury and his kindness and peace-loving mind, in contrast to the warlike Trajan etc. So much do opinions differ.

Bernoulli (Röm. Ikon. II 2 p. 206 seqq.) enumerated 61 portraits of this emperor, who was deified after his death in spite of everything. The material has grown since then and has now been collected and sorted by Max Wegner (Herrscherbildnisse pp. 226-249). Cf. also Bendinelli: Il tesoro di argento di Marengo p. 11 seqq. and pls. II-V; Cat. Sotheby 27 July 1933 No. 123, pl. 4 of the Hope collection; Bull. Corr. Hell. 62, 1938, p. 30.

Cf. No. 708.

Billedtavler pl. LIX. Bernoulli: Röm. Ikon. II 2 p. 210 No. 42. Wegner: Herrscherbildnisse p. 231 (considers the bust dubious. This view, however, is by no means indisputable. Cf. for instance for the voluted inscription slab the contemporary bust, Paul Grainger: Bustes et statues portraits de l'Egypte Romaine pl. XV and p. 56 seq.).

708. (I. N. 1485). *Lucius Verus*. Head. M.

H. from point of beard to vertex 0.35. In Carrara marble like No. 707. Nose and central part of lips modern in marble. Locks bruised in places. The face smoothed. Acquired 1896 and earlier in the Guggenheim palace at Venice.

The beard is longer than on No. 707. The head has a strong sideways incline while the eyes are directed upwards. The restoration has made the expression extraordinarily severe.

Billedtavler pl. LIX. Wegner: Herrscherbildnisse p. 231.

709. (I. N. 1748). *The empress Faustina the Younger*. Head. M.

H. 0.33. The nose and the part between the eyebrows modern in marble. Vegetable fibre on the otherwise well preserved surface. The

head, which has been broken off a statue, was acquired 1900 from Rome.

It is a beautiful woman with delicately waved hair; a heavy knot at the back, slightly parted lips, languishing eyes, and the many replicas prove that she is a famous woman whose identity it has been possible to establish with the aid of the many coin portraits as the younger Faustina, daughter of Antoninus Pius and Faustina the Elder, married 146 to Marcus Aurelius, who survived her. She was the mother of Commodus, Lucilla (No. 703) and Cornificia (No. 725). She was beautiful and temperamental, but her rumoured immorality and conspiracy against her husband is sheer defamation, as is proved by a correspondance between her and Marcus Aurelius (Gallicanus: Avidius Cassius 9-11).

On portraits of Faustina the Younger see survey by Fr. Poulsen, Arch. Jahrb. 47, 1932 p. 85 seqq. and Wegner: Herrscherbildnisse p. 210 seqq. A beautiful and very youthful portrait is in the Terme museum (Not. Scavi 1922 p. 244 seqq., figs. 11-12).

Billedtavler pl. LIX (here erroneously identified as Lucilla). Fr. Poulsen, Journ. Rom. Stud. VI 1916 p. 50 and pl. VII. Wegner: Herrscherbildnisse p. 214.

709 a. (I. N. 2815). *Faustina the Younger or Lucilla*. Colossal head. M.

H. 0.53, of face to hairline 0.22. The nose and small part of the left ear broken off. The rest excellently preserved; the iron oxide and sinter on the surface have been skilfully removed so that the ancient porcelain-like skin is preserved in many places. Traces of colour at corners of the mouth, on hair (reddish blonde) and on cheeks where it is meant to resemble cosmetics. Acquired 1931 at Paris and reputed to have been found near Smyrna.

The idealization makes it difficult to determine whether it is Faustina the Younger (No. 709) or Lucilla (No. 703) who is portrayed in this magnificent head which, like No. 657, by its size and by the Aphrodisian coiffure represents the empress as a deity, as Venus herself, a practice we also know from contemporary coins. It is consequently probable that the head, which was shaped for insertion into a statue and of which the occiput was affixed, belonged to a temple statue of an empress portrayed as the goddess of love. A marble statue of Faustina the Younger as Venus representing

the features of the empress more in accordance with No. 709 is at Dresden. (Wegner: *Herrscherbildnisse* pp. 103, 212 and pls. 37 a-b.).

2. Tillæg til Billedtavler pl. XI. Fr. Poulsen, Arch. Jahrb. 47, 1932, p. 83 seqq., figs. 10-12 and pl. 2. Wegner: *Herrscherbildnisse* p. 214. An Aphrodisian coiffure is certainly also found in a private portrait statue at Naples (No. 6291), representing a Roman lady as nude Venus like No. 541 in the Glyptotek. But the size of our head shows that it is an empress, and in that case, and considering time and style, it can only be Faustina or her daughter Lucilla. Cf. Fr. Poulsen, *Gnomon* 16, 1940 p. 208. On Faustina the Elder and Younger as Venus see Aymard in *Mélanges de Rome* LI 1934 p. 178 seqq.

710. (I. N. 790). *Roman lady of the time of Marcus Aurelius*. Head. M.

H. 0.22 from chin to vertex. Lower part of neck with imitation of vegetable fibre on head in lacquer modern in marble; parts of hair on top and below bun at the nape of the neck in plaster. The small upturned nose is antique but bruised and polished. Acquired 1893 from Rome.

The hair style is that of Faustina the Younger (No. 709). It is a not quite young woman, with anything but kindly looking eyes below the strong plastically suggested brows and with features that reveal an irritable nature which makes one think of Cicero's description of his brother's illtempered wife (Ad Atticum V 1).

Billedtavler pl. LIX (erroneously called Lucilla; cf. No. 703). A. B. 759. Hekler: *Bildniskunst* pl. 286. Ahrem: *Das Weib in der antiken Kunst* fig. 287. Fr. Poulsen, *Journ. Rom. Stud.* VI 1916 p. 51 and pl. VIII.

711. (I. N. 791). *Roman lady*. Bust. M.

H. 0.54; from chin to vertex 0.24. Besides the base the tip of the nose is modern (in plaster). The bust, which is supported on an acanthus leaf, is well preserved. On the face polish and plastically suggested brows as on No. 710. The bust is reputed to have been found in Crete and acquired through the art dealer Talbot Read from the collection of Admiral Spratts at Tunbridge Wells in Kent (A. Michaëlis, *Ancient Marbles in Great Britain* p. 662).

The coiffure is that of Faustina the Younger (No. 709; cf. No. 710) even to the small coquettish curl at the nape of the neck, but it is not a well known person, any more than No. 710 is. The expression is arrogant, created especially by the excellently modelled corners of the mouth, and the

eyes below the heavy lids have a blasé expression which the studied side glance does not neutralize. Wegner has with some reluctance called the bust a suspicious antique, but style and bust-form do not support this assumption. (*Herrscherbildnisse* pp. 214 and 288).

Billedtavler pl. LIX. Fr. Poulsen, *Journ. Rom. Stud.* VI 1916 p. 51 and pl. VIII. Lippold: *Vatik. Katalog III*, I, p. 156 No. 560. *Die Antike* 14, 1938, p. 333 fig. 16.

712. (I. N. 798). *Bust*.

Acquired through Consul Løytved, a clear falsification, with Flavian bust form, drilled pupils and a coiffure that come closest to the Antonine. The bust has been removed to the store room.

Billedtavler pl. LIX.

713. (I. N. 1966). *Commodus as a boy*. Head. M.

H. 0.25. The nose modern in plaster. The ears bruised. The reddish colouring on the surface was probably caused by fire. The forehead and the frontal hair overworked in modern time. Acquired 1903 from Rome.

Commodus, son of Marcus Aurelius (No. 698) and Faustina the Younger (No. 709), was born in 161, became Caesar in 166 together with his brother, Annianus Verus, emperor in 176 and reigning emperor in 180. From both his parents, who were cousins, he inherited a family trait, the orb-like eyes and the delicate build of the lower part of the face. He is a young prince of refined elegance which is very becoming to the young face, of which the further development and decline is illustrated by Nos. 714, 715 and 715 a. The deep drilling of the flammeous hair is typical of the time of Marcus Aurelius.

Bernoulli (*Röm. Ikon.* II 2 p. 232 seq.) mentioned 22 portraits of Commodus as young and beardless (Bernoulli No. 29 = A. B. 229; No. 32 = Amelung: *Vatik. Katalog I* pl. 85 No. 706). There are also a very youthful portrait at Stockholm, Brising: *Antik Konst i Nationalmuseum* p. 122, and a marble pediment from Alashehir in Lydia with C.'s bust in relief, set up in 176, Oest. Jahresh. XIV 1911 Beiblatt p. 45 seqq. Other examples in Max Wegner: *Herrscherbildnisse* pp. 252-274.

Billedtavler pl. LIX. Wegner: *Herrscherbildnisse* p. 256, where the head is regarded with suspicion. The well preserved part at the neck is, however,



typically antique in technique and form treatment and contradicts the assumption. Fr. Poulsen, *Gnomon* 16, 1940 p. 208.

714. (I. N. 1469). *The emperor Commodus*. Head inserted into modern bust. M.

H. of head 0.24. The nose modern in plaster, on the face vestiges of the original polish. The bust, which has the form of Trajanic time, is made "antique" through treatment with acid and stearin. Acquired 1895 from the estate left by Martinetti at Rome.

Commodus, whose portrait as a child was shown in No. 713, has here the makings of a full beard such as according to Herodian (I 7, 5) he had at his accession to the throne in 180. The look in his eyes is devoid of intelligence, but his features are not unsympathetic, the expression somewhat weak and dreamy. See further Nos. 715 and 715 a.

The head has the typical "porcelain-like skin" of the time and the rest of the technique and form treatment also show that it is a genuine and indeed a magnificent antique portrait.

Billedtavler pl. LIX. Wegner: *Herrscherbildnisse* p. 257, where W. quite absurdly reduces the value of the head, not realizing that the bust alone is modern and differing very much from the head. Fr. Poulsen, *Gnomon* 16, 1940, p. 208.

715. (I. N. 1901). *The emperor Commodus*. Head on modern bust. M.

H. 0.69, H. of head 0.31. Besides the entire bust, the nose, right eye, both brow margins and most of the forehead restored in marble; the left upper eyelid, the upper lip and central part of the lower lip in plaster. Acquired 1902 from Rome.

Commodus is slightly older than in No. 714, but the curly full beard is still only half long (cf. Wegner: *Herrscherbildnisse* p. 70).

The fact that there are quite a number of portraits of this good-for-nothing emperor, who was assassinated in 192, is due to the circumstance that Septimius Severus (Nos. 721-23) deified him out of spite against the senate (*Vita Severi* 11), a rehabilitation which, according to the inscriptions, took place in 195, when S. S. first began to call himself C.'s "brother" to establish a nobler ancestry for his dynasty (*Comptes rendus de l'Acad.* 1921 p. 239 with note 4). However,

Didius Julianus had already re-erected (Herodian II 6, 10) his overthrown portraits in 193. See further No. 715 a.

Billedtavler pl. LX. Wegner: *Herrscherbildnisse* p. 257.

- 715 a. (I. N. 2013). *The emperor Commodus*. Head. M.

H. of head 0.35. The bust, lower part of the neck and the nose restored in marble. Acquired 1906 in London.

Commodus (cf. Nos. 713-15) is here wearing a long full beard separated into single locks, a fashion which lasted under the following emperors. In spite of the indifferent modelling of the bust, the head provides a characteristic portrait of the flaccid features and dull eyes of the emperor in his last years (190-192). On the appearance and life of this emperor see especially Herodian I 7, 5 and 17, 9. His last orgies are described in *Historia Augusta, Vita Commodi* 5.

Most famous of all the Commodus portraits is the big bust in the Conservatori Palace (Br. Br. 270; A. B. 230), where the emperor is represented as Heracles (cf. *Vita Commodi* 9: *accepit statuas in Herculis habitu* and Herodian I 14, 8). Bernoulli (*Röm. Ikon.* II 2 p. 229 seqq.) enumerated 28 portraits of the bearded Commodus, but now the material has greatly increased (cf. Wegner: *Herrscherbildnisse* pp. 252-274).

Billedtavler pl. LX. Wegner: *Herrscherbildnisse* p. 257.

716. (I. N. 804). *Roman boy of the 3rd. century A. D.* Head. M.

H. 0.22. The nose and part of the upper lip modern in plaster. The right side of the neck bruised. The surface damaged by weathering and much smoothed; traces of vegetable fibre. Acquired 1893 from Rome.

The fall and treatment of the hair recall the infant portrait of Caracalla No. 727 and a head at Petworth, Margaret Wyndham: *The Leconfield Collection* pl. 63.

An insignificant piece, further deteriorated by weathering.

Billedtavler pl. LX.

717. (I. N. 799). *Roman lady of the end of the 2nd. century A. D.* Head. M.

H. 0.37. For insertion into a statue. The nose modern in marble. The rest excellently preserved with the original polish on the face,

which constitutes an excellent contrast to the silky hair. The brows hatched, the pupils of the slightly flat eyes deeply engraved. Acquired 1887 from the Count Tyszkiewicz collection at Rome and reputed to have been found in the Licinian grave (see literature about this find under No. 601), where the head is reputed to have been placed in the second grave chamber together with Nos. 695 and 705.

The hair is delicately waved in front and gathered at the back into flat, neatly arranged buckles. It is a hair style which was in fashion in the 90's of the 2nd century, and this beautiful female head, one of the most supreme portraits of the time, has sometimes been identified as Manlia Scantilla, sometimes as Didia Clara, wife and daughter respectively of Didius Julianus, who reigned for a short time in 193 and was overthrown by Septimius Severus, who spared the life of the two ladies and only deprived them of their titles of Augusta. The hair style supports the identification well enough, but the likeness to the coin portraits is not striking and as there is no known replica it would seem reasonable to regard our head as a private portrait. Nos. 695 and 717 are probably man and wife as they were found in the same burial chamber, and No. 705 their son.

Billedtavler pl. LX. A. B. 567-68. Bernoulli: Röm. Ikon. II 3 p. 13 and pl. VI. Hekler: Bildniskunst pl. 287. Furtwängler-Urlichs p. 182 fig. 67. M. Ahrem: Das Weib in der antiken Kunst fig. 288. Fr. Poulsen, Journ. Rom. Stud. VI 1916 pl. VII. G. Lippold: Antike Skulpturen der Glyptothek Ny Carlsberg p. 30 and fig. 39. Steininger, Pauly-Wissowa VII 2 p. 2141. A. W. Lawrence: Classical Sculpture p. 379, pl. 151 b. The Journal of The Walters Art Gallery XI 1948 p. 13 No. 15.

718 overlooked by Carl Jacobsen.

719-720 eliminated as much too inferior and quite overworked pieces.

721. (I. N. 802). *The emperor Septimius Severus*. Head. M.

H. 0.38. Shaped for insertion into a statue. The nose, larger part of the beard and the left eye and small parts of the hair modern in plaster. A few ends of the locks of the hair and beard broken off. The hair somewhat worn and damaged by weathering. Vegetable fibre on the surface. Masterly drilling technique on hair and beard, the material effect being, however, slight. Acquired at Rome 1893 from the estate of the art dealer Scalabrini.

Severus reigned from 193 till 211, being 47 years old when he acceded to the throne. All the same, as in the present portrait his face is usually without wrinkles, with fattish features and a gracious mien which does not agree very well with the cruel and violent character of this African (Maurice Platnauer: *Life and Reign of S. S.* Oxford 1918. Cf. the recensio, Journ. Rom. Stud. VII 1917 p. 140). Excellent description by Herodian II 15 and III 5. On the African-Libyan race see H. Thiersch: *An den Rändern des römischen Reichs* p. 104.

He considered himself the heir of the Antonines and materialized this idea by wearing a long beard like the philosopher-emperor Marcus Aurelius (Themistios: *Erotikos* 175 b).

L'Orange distinguishes between two types of Severus portraits and identifies our head as an intermediate form. It is rather a third type like a head at Toulouse and one at Hannover: Kùthmann: *Katalog* No. 37.

See further Nos. 722 and 723.

Billedtavler pl. LX. Hekler: *Bildniskunst* 276 b (erroneously stated to be in the Terme museum). Mustilli: *Museo Mussolini* p. 149 No. 4; cf. *Bull. Com.* LXI 1933 p. 98. L'Orange: *Apotheosis in Ancient Portraiture* p. 141

722. (I. N. 803). *Septimius Severus*. Head. M.

H. from point of beard to vertex 0.30. The left side of the forehead, both brow margins, nose, points of beard and entire neck restored in plaster. The surface much polished. Insignificant piece, acquired 1893 at Rome.

The eyes are larger, the cheeks thinner than in Nos. 721 and 723. On the forehead the characteristic thin spiral locks, originating from the god Serapis.

Billedtavler pl. LX. On the Severus-Serapis type see L'Orange: *Apotheosis in Ancient Portraiture* p. 73 seqq.

723. (I. N. 1768). *Bust of Septimius Severus*. M.

H. 0.67, of head including neck 0.39. Head and bust both antique, but do not seem to belong together originally; the head is a little too small, the marble of the bust is Italian and of the head Greek, the weathering is different and there is vegetable fibre only on the head, not on the bust. The bust may, however, quite well be contemporary (cf. Stuart Jones: *Museo Capit.* pl. 47 Nos. 50-51). The shoulder buckle restored in plaster, the nose in marble. Parts of the cheeks, hair of

the head and beard locks broken off. The original porcelain-like polish on the head is still seen in places. Acquired 1900 at Rome.

The material character of the hair is more successfully rendered than in No. 721. On the forehead traces of the four spiral locks (cf. No. 722 and quoted work by l'Orange). The modelling of the cheeks and brows is superior to that of No. 721, and the upward turned pupils lend a serious-meditative expression to the face. The head is more virile, less bland than in No. 721.

Bernoulli (Röm. Ikon. II 3 p. 22 seqq.) enumerated 87 portraits of this emperor (Bernoulli No. 11 = Kluge-Lehmann-Hartleben: Die antiken Grossbronzen II p. 40 and III pl. 13; Bernoulli No. 23 = Furtwängler: Die Sammlung Somzée No. 64, pls. XXX-XXXI; R. Delbrück: Bildnisse röm. Kaiser pl. 27; Kluge-Lehmann-Hartleben o. c. II p. 99 and pl. 30). Later additions are i. a. busts at Toulouse and Aix (Espérandieu: Recueil II p. 68 No. 963, pp. 74-75 and 79 and Recueil III p. 356 No. 2496), a damaged and insignificant head at Bonn (Lehner: Das Provinzialmus. in B. I 1905 pl. 21, 4. and II 1917 pl. 1, 2. Espérandieu: Recueil VIII 6249), an excellent bronze statue in the museum at Nikosia in Cyprus (Arch. Anz. 49, 1934 pp. 99 and 101 fig. 13). An indubitable S. S. is a head in the Terme museum, Paribeni: Guida 1932 No. 755 and same author: Il ritratto nell' arte antica pl. 291. The emperor and his family are repeatedly portrayed on the triumphal arch erected by the emperor at Leptis Magna (Africa Italiana IV 1931 p. 117 and fig. 82. Cf. Kähler in Pauly-Wissowa s. v. Triumphbogen p. 436 and Townsend, Amer. Journ. Arch. 42, 1938, p. 512 seqq.). Important is also the painting on an Egyptian wooden disc in Berlin (Neugebauer, Die Antike XII 1936 p. 155 seqq.) and the gem in Paris (Furtwängler: Gemmen III 365 fig. 199). The identification of a head in the Stettiner collection is doubtful (Die Antike II 1926 p. 40 and pl. 3; Collection de Frey, auction Paris June 1933, No. 56), and the head of a toga statue at Cassel (Marg. Bieber: Die antiken Skulpturen in Cassel p. 31 and pls. XXX-XXXI No. 49) is certainly not S. S., but a contemporary imitating him. Cf. this head and a mummy portrait, H. Drerup: Die Datierung der Mumienporträts pl. 13 a, pp. 41 and 59 seq.

Billedtavler pl. LX.

724. ((I. N. 1490). *Head of the empress Julia Domna. M.*

H. 0.27, from chin to vertex 0.22. Lower part of the hair and neck, the bust and the tip of the nose were modern in marble but are now removed. Eye margins bruised. Vegetable fibre on the surface. Acquired 1896 from Martinetti's estate at Rome.

A well preserved and well modelled portrait of the wise Syrian lady, the consort of Septimius Severus, later, during the reign of her son, Caracalla, the actual ruler of the realm (cf. J. Réville: La religion à Rome sous les Sévères. Paris 1885. Karl Bihlmeyer: Die syrischen Kaiser zu Rom. Rottenburg 1916. p. 14 seqq. v. Premerstein, Oest. Jahresh. XVI 1913 p. 255). She was interested in philosophy and at the same time wrapped up in superstition; contemporary celebrities met in her salon, which has been described by Philostratus (Vita Sophist., especially chap. 622. Cf. also the introduction to Vita Apollonii Tyani I 3 on the "κύκλος", circle around her. On her relations with the philosopher Philiscus see Diels in Arch. f. Gesch. d. Philos. IV 1891).

She is wearing the coiffure of the time of Septimius Severus. In her later portraits the hair at the nape of the neck is still longer and turned like the edge of a helmet. The important thing about our head is that so much of the nose is preserved.

Bernoulli enumerated (Röm. Ikon. II 3 p. 39 seqq.) a total of 17 portraits of the empress. Of these must be omitted No. 7 (Palazzo Doria) = Arndt-Amelung 2316, which is quite different, and No. 5 = Stuart Jones: Museo Cap. pl. IV No. 25 (p. 34), which is the portrait of an old woman of the same period. No. 10 is probably identical with the head in the Terme museum, Paribeni: Il ritratto nell' arte antica pl. 290. On the other hand we have several new indisputable portraits, i. a. from Carthage in the Musée Alaoui (I 50 No. 22. Gauckler et Reinach, Bull. du Comité de Travail 1896 pl. XI); a head in the Vatican with a badly restored nose (Amelung: Vatik. Katalog I pl. 20 No. 133; p. 157) and a head from Avignon in the Musée Calvet (Espérandieu: Recueil III p. 379 No. 2555). The colossal head in the Sala Rotonda in the Vatican which already aroused Bernoulli's doubt (Röm. Ikon. II 3 p. 37 seqq., fig. 3), is decidedly not Julia Domna, but might for instance be Caracalla's wife, Plautilla (Lippold:



Vatik. Katalog III, I, p. 145 No. 554; pl. 47). The appellation to a female head (Nogara, Atti del V Congresso di Studi Romani 1938. Roma 1942) acquired later for the Vatican is also doubtful.

Numerous statues of Julia Domna (C. I. L. II 810; III 1376; VI 1047, 1049, 1872) are mentioned in inscriptions. Besides the relief on the goldsmith's arch at Rome (Bernoulli l. c. pl. XV), several other portraits on the triumphal arch of Septimius Severus at Leptis Magna now also form a good and safe basis for an identification (Africa Italiana IV 1931 p. 123 fig. 88, p. 134 fig. 98).

Billedtavler pl. LX. Fr. Poulsen, Journ. Rom. Stud. VI 1916 p. 49 and pl. VII.

725. (I. N. 801). *Cornificia, sister of Commodus (?)*. Bust. M.

H. of bust 0.46, from chin to vertex 0.21. The inscription slab as well as the base modern. The tip of the nose affixed in marble, but the patching seems to be antique. The hair is affixed and modelled from a separate piece of marble so that when fashions in coiffures changed the bust could be preserved and only the hair replaced (on this see Steininger in Pauly-Wissowa, s. v. Haartracht; Hekler: Bildniskunst p. XLIV; cf. two contemporary heads in the Capitoline museum, Stuart Jones: Museo Capit. pl. 47 No. 52 and pl. 52 No. 77, p. 212 and a head in the Terme museum, Paribeni: Il ritratto nell'arte antica p. 34 fig. 36). Cf. also our No. 733. Acquired 1888 at the Hoffmann auction at Paris.

The coiffure suggests the reign of Commodus and following years (cf. Marg. Wyndham: The Leconfield Collection pls. 47, 62 and 65; Espérandieu: Recueil II p. 78 No. 979; Arndt-Amelung 2821-22).

There are other known portraits of this woman, a bust in the Vatican, Amelung: Vatik. Katalog I pl. 77 No. 601, p. 716, where she is a little older, and a magnificent bust in the Capitoline museum, Bernoulli: Röm. Ikon. II 3 p. 42 and pl. XVIII; Hekler: Bildniskunst pl. 288 b. (The replica in London, British Museum, reprod. in M. Ahrem: Das Weib in der antiken Kunst fig. 290, is modern like the replicas in the Museo Torlonia; Mus. Torl. pl. 72 No. 289 and pl. 146 No. 567). She is a mature woman in the Capitoline bust and the coiffure is the one we know from Julia Domna portraits (cf. No. 724).

It is thus a distinguished woman who has survived the dynasty of the Antonines and retained a high place under Septimius Severus. One might think of Manlia Scantilla and Didia Clara (see under No. 717), or of Pertinax's wife and daughter, who survived him and together with his son were honoured by the new emperor (Julius Capitolinus: Pertinax 13 and 15). But the family likeness with Faustina the Younger (No. 709) and with Commodus (Nos. 713-15 a) is so great that one would sooner think of Marcus Aurelius' youngest daughter, Cornificia, who was honoured by Septimius Severus and Julia Domna and died under Caracalla, who had her assassinated because she had wept over the death of Geta (see under No. 756 a) when visiting Julia Domna. This is told by Herodian (IV 6, 3). The rhetor Antipatros, Geta's teacher, had a similar fate; Philostrat: Vita Sophist. II 24.

Billedtavler pl. LX. Collection Hoffmann II pl. XXVI No. 348. A. B. 565. Fr. Poulsen, Journ. Rom. Stud. VI 1916 p. 47 and pls. V-VI. Fronto speaks in a letter (Epist., Ad M. Caes. V 52) about the princess' great likeness to both her parents. The earliest example of an affixed coiffure in Roman time in a head in the Terme museum (room XXVII), erroneously called Orbiana; the right identification is Faustina the Elder.

726. (I. N. 807). *Roman lady of about 220 A. D.* Head. M.

H. 0.15. The tip of the nose new. Holes for earrings. Acquired 1888 from Rome (in earlier catalogue called Julia Maesa).

The coiffure with the parted hair drawn taut and the ears uncovered suggests the time of Elagabal or Alexander Severus (cf. No. 739). So far, this small head might be a portrait of the grandmother of these two emperors, Julia Maesa, but she must have been considerably older at that time, and on coins and gems (Furtwängler: Gemmen I pl. XLVIII 27) her face is old and lined. Our small delicately modelled head is more likely a private portrait.

Billedtavler pl. LXI. Bernoulli: Röm. Ikon. II 3 p. 96 seq. A. B. 566. Some likeness of physiognomy is shown by a head at Bonn, Lehner: Das Provinzialmuseum in B. II 1917 pl. I 1.

727. (I. N. 1935). *Caracalla as a boy*. Head. M.

H. of head alone 0.23. The nose, mouth, chin and neck modern in plaster. Surface worn, large parts of hair broken off. The identification becomes uncertain as the eyebrows are not in scratch tech-

nique and the brow-rims not much arched while the whole central part is restored, but the hair and the round cheeks constitute a likeness to the identified child portrait No. 731. Cf. also No. 728 and Kaschnitz-Weinberg No. 711, pl. CX. Acquired 1902 at Rome.

Billedtavler pl. LXI.

728. (I. N. 1692). *Caracalla as a boy*. Colossal head. M.

H. 0.73. Shaped for insertion into a statue; the back of the head roughly modelled. The nose, larger part of the upper lip, and central part of the lower lip missing. A few locks of hair bruised. Earlier in the Palazzo Mignanelli at Rome and acquired 1899.

Born in 188, Caracalla was the son of the emperor Septimius Severus and Julia Domna; emperor 211-217. His original name was Bassianus; occasionally he is also called Antoninus in the inscriptions, but Caracalla or Caracallus was a pet name, given to him by the soldiers, because he wore a long Celtic kirtle (caracalla) and distributed such kirtles to soldiers and people (Aelius Spartianus: Vita C. 9).

The child portraits differ widely from those of the emperor as a man (No. 730 a). In the present portrait he is wearing long hair, much drilled in the frontal part, and the arched eyebrows in scratch technique, the upturned eyes and the childish cheeks give the face a peaceful and charming expression. This agrees very well with the tradition in literature that as a small boy he wept when he saw condemned prisoners thrown to the wild beasts (Aelius Spartianus l. c. 1-2).

On the child portraits see further under 731.

Billedtavler pl. LXI.

729. (I. N. 1600). *Caracalla*. Head (modern bust). M.

H. of head 0.13. The nose, chin, bust and base modern in plaster. The preserved part much damaged by weathering and covered by vegetable fibre. Acquired 1897 from Rome and reputed to have been found on the Esquiline hill.

The sketchily modelled but very expressive head is the remaining part of a miniature bust; these busts were owned by poor families and the great number of such busts bears evidence of the wide popularity of Caracalla, which also in spite of murder and damnation (damnatio) caused his

portraits to be preserved in such quantities (Dio Cassius 74, 9, 19; 78, 17 and 19). See further under 730 a.

Billedtavler pl. LXI. Fr. Poulsen, Gnomon 16, 1940, p. 208.

730. (I. N. 1864). *Caracalla as a youth*. Bust. M.

H. of bust with base 0.88, from chin to vertex 0.26. The base, the entire bust from the lower margin of the neck and the tip of the nose modern in marble. The edge of the left ear broken off. The surface damaged to a certain extent through treatment with acid. Acquired 1902 at Rome.

The head, which is a replica of a portrait in the Capitoline museum (Bernoulli: Röm. Ikon. II 3 pl. 21), is just as modern in appearance as the bust and the base.

Billedtavler pl. LXI. Bull. Com. LXXII, 1949, p. 69.

730 a. (I. N. 2028). *Portrait bust of Caracalla*. M.

H. 0.58. The head and the bust belong together in spite of the fact that the head is shaped for insertion and that on account of bruises parts of the neck have been patched in plaster. The tip of the nose missing. Hair, beard and parts of the folds of the bust bruised. The originally polished surface much damaged by weathering. The paper-thin lower eyelids are typical of the time. Acquired 1906 at Rome.

The tall bust has the military cloak (paludamentum) fastened on the right shoulder. Under the fold at the back the bull neck is inclined towards the right side; but with a powerful, almost sudden jerk the emperor turns his head to the left with a stern sideways look, drawn forehead and sinister brows as if to scare or to threaten. Very effectful are the closely knit folds of the forehead which almost spring out above the root of the nose. The shifted eyeballs accentuate the turning of the head and, with their deep drilling, lend a sinister power to the look of the eyes. From the innermost corner of the eye a quivering fold slants downwards and disappears into the fat cheek. The lines of the slightly open mouth are curved in disdain, the lips scornfully curling.

What concentrated malice and what a contrast to his father, Septimius Severus' efforts to appear mild and paternal (cf. Nos. 721-23).

A contemporary writer (Dio Cassius 77, 11, 1) says about the emperor: "He always wanted to look formidable, wild and fierce". The wry line of the neck is connected with

his wish to resemble Alexander the Great, who *was* wry-necked, but of course the likeness is not striking. Cf. Herodian IV 8, 1-2 on the origin of this mania. Ibid. 7, 3 on his surname Caracalla (see further No. 728).

Bernoulli (Röm. Ikon. II 3 p. 50 seqq.) counted 72 portraits of this emperor, a proof of his great popularity. The bust at Naples (Bernoulli No. 1) is reproduced in Br. Br. 370 and A. B. 1009-10 and seems to be a falsification from the 17-18th century; the bust in the Vatican (No. 6) in Amelung: Vatik. Katalog II pl. 64 No. 292; the sentimental Caracalla ibid. (No. 7) l. c. II pl. 81 No. 20; the bust at Berlin (No. 56) in A. B. 1008, R. Delbrück: Antike Porträts pl. 50 and Blümel: Röm. Bildn. Berlin p. 39, R 96, pls. 59-60; on the connection of this portrait with the Diomedes type see Lippold: Kopien und Umbildungen p. 181. The latest discussions of Caracalla's portrait by Gisela Richter, Amer. Journ. 44, 1940, p. 439 seqq. and by B. M. Felletti Maj, Bull. Com. LXXII, 1949, p. 67 seqq.

Billedtavler pl. LXI. Bull. Com. LXXII, 1949, p. 75.

731. (I. N. 806). *Caracalla as a boy*. Bust. M.

H. (without base) 0.62, from chin to vertex 0.24. The nose and two locks of hair on the left side modern in plaster. The bottom corners of the inscription slab broken off. Head and bust undoubtedly belong together; there is a conspicuous fracture on the neck. The surface damaged by weathering to some extent. The brows are in scratch technique (a small central part modern in plaster). Acquired 1893 from an art dealer at Rome.

The young prince is wearing a chiton and a paludamentum with fringes (cf. on the latter, which has its origin in Antonine time, Bernoulli: Röm. Ikon. II 3 pl. XXIII and Wegner: Herrscherbildnisse p. 105), and has a rather self-conscious expression, which is emphasized by the sideward turn of the head.

It was Carl Jacobsen who recognized Caracalla in the portraits of this square-jawed boy, who was earlier identified as Geta and sometimes as Annius Verus. The starting-point was the relief portrait of the prince on the goldsmiths' gate at Rome (Rev. Arch. 1903, I, p. 121 seqq.). Several portraits of the boy at the same age were found later on Septimius Severus' triumphal arch at Leptis Magna in Tripoli (Africa

Italiana IV 1931 p. 119 figs. 84-85 and p. 144 fig. 106. Cf. Amer. Journ. Arch. XLII 1938 p. 512 seqq.).

The most important replicas of this portrait are as follows:

1. Bust in the Vatican. Bernoulli: Röm. Ikon. II 2 p. 200 and pl. LV. Amelung: Vatik. Katalog II pl. 69 No. 347 (p. 534). Hekler: Bildniskunst pl. 271 a.
2. Bust ibid. in Braccio Nuovo. Amelung: Vatik. Katalog I pl. 10 No. 70 (= Bernoulli No. 2).
3. Bust at Naples. Hekler pl. 272 (= Bernoulli No. 6).
4. Bust at Hannover. Kütthmann: Katal. des Provinzial-museums No. 39.
5. Head at Timgad. Musée de Timgad pl. IV 3.
- 6-7. Two busts in the museum at Toulouse. Espérandieu: Recueil II p. 88 No. 996 and p. 95 No. 1011 (the latter perhaps more likely Geta. Cf. No. 756 a).
8. Bust at Berlin. Berliner Museen 1931 p. 93 fig. 2. Blümel: Röm. Bildn. Berlin p. 39, R 95, pl. 59 (excellent piece).
- 9-10. Two busts at Leningrad. Röm. Mitt. 36-37, 1921-22 p. 145 seqq., figs. 1-3 and pls. 1-2.
11. Bust at Holkham Hall. Fr. Poulsen: Greek and Roman Portraits p. 103 No. 98.
12. Colossal head at Wilton House. Fr. Poulsen l. c. No. 99.
13. Bust in the Louvre. Cat. Somm. p. 67 No. 1172. (Bernoulli No. 9).

The earliest child portrait of C. is probably a head in the Munich Glyptothek. Diepolder, Röm. Mitt. 54, 1939, p. 270 and pl. 59.

There is not much likeness to a head in German private ownership which rather seems to be a contemporary private portrait (K. A. Neugebauer: Antiken in deutschem Privatbesitz pl. 20 No. 41).

On Caracalla as a child see further No. 728.

Billedtavler pl. LXI. Neugebauer, o. c. p. 19 No. 41.

732. (I. N. 814). *Much overworked female bust*. M.

H. 0.54. Only the round base is original, the rest, including the ornaments on the inscription slab, has been scraped off and completely remodelled, presumably after the design on coins of Lucilla (cf. Hekler: Sammlung antiker Skulpturen in Budapest p. 162 No. 169) or of Plautilla (Bernoulli: Röm. Ikon. II 3 pl. of coins. II 2). The form



of the base suggests an original work of the end of the 1st century, but the modern overworking makes the entire bust worthless; accordingly it has been removed from the collection. The bust is reputed to originate from Aquileia.

Billedtavler pl. LXI.

732 a. (I. N. 813). *Roman lady of the time of Caracalla (211-217 A. D.) M.*

H. 0.29. The head, which is preserved almost undamaged, is shaped for insertion into a statue. It is a firm round face with a slightly sweetly pouting mouth and vacant eyes without expression in spite of the deep drilling of the pupils. The surface polished. Poorly executed work. Acquired 1890 from Feuardent at Paris.

The unusual coiffure with plaits arranged in spirals at the nape of the neck occurs among the ladies of Elagabal's family, his mother Julia Soaemias, and his maternal grandmother, Julia Maesa, (Bernoulli: Röm. Ikon. II 3 plate of coins II Nos. 18-21), but they are still wearing the coiffure of the time of Caracalla. On coin portraits, however, Elagabal's wives are always wearing coiffures that leave the ears uncovered.

As far as age is concerned our head may very well be a portrait of the imperious Julia Soaemias, who signed her name to all state documents, thus giving much offence to the Romans, who were not accustomed to petticoat-government. But the likeness to the coin portraits is missing. More alike are the Glyptotek's head and the so-called Julia Soaemias at Braccio Nuovo (Amelung: Vatik. Katalog I pl. 8 No. 58, p. 77).

Billedtavler pl. LXI.

732 b. (I. N. 2620). *Female head of the time of Caracalla. M.*

H. 0.29. The tip of the nose broken off; lesser bruises here and there, especially on brows and chin; the rest excellently preserved. The back of the head with the characteristic hair-dressing sketchily modelled. Acquired 1913 at Rome.

A lively and wise face with a slight "Mona Lisa smile" round the narrow lips. Coiffure like No. 732 a and the charming young girl at Nîmes, Arndt-Amelung 1430. Her features are like Plautilla's, the wife of Caracalla, on certain coin portraits (cf. Bernoulli: Röm. Ikon. II 3 pl. of coins. II 3).

Tillæg til Billedtavler pl. XII. Fr. Poulsen: Journ. Rom. Stud. VI 1916 p. 51, pl. VIII.

733. (I. N. 805). *Roman lady of the time of Caracalla. Head. M.*

H. 0.29. The nose and part of the hairline modern in plaster. The surface damaged by modern polishing. The coiffure modelled separately to be replaced when fashions changed (cf. No. 725). Acquired 1893 at Rome together with No. 722 and a number of other antiques.

An elderly, simple woman, whose coiffure comes close to those known from Nos. 724 and 732 a but without the wave, a fashion which has its origin in the last years of Julia Domna during the reign of Caracalla (Pauly-Wissowa s. v. Haartracht, where our head is mentioned). The taut drawn hair was, however, probably an earlier provincial fashion (cf. H. Lehner: Das Provinzialmuseum in Bonn I pl. XXI 3 and II pl. I 1), which then with so much other influence from the provinces came to the capital.

Billedtavler pl. LXI. Fr. Poulsen, Journ. Rom. Stud. VI 1916 pl. VI and p. 47; *ibid.* also on changeable coiffures.

733 a. (I. N. 2741). *Old Roman Lady of about 215 A. D. Head. M.*  
Wig of dark onyx.

H. 0.29, from chin to vertex 0.25. The tip of the nose and the part above the root of the nose damaged. The rest excellently preserved. Acquired 1924 from the Norwegian Paus' collection together with Nos. 450 b and 733 b.

It is a masterpiece of late Roman portrait art, the best and most soulful female portrait of this period. Like No. 733, the coiffure suggests proximity to the time of Caracalla. The eyes are small, intelligent and severe looking, and there is sufficient left of the nose to reveal that it was narrow and delicately curving, and the part between the nostrils vigorous. The big, firmly closed mouth with the delicately curving lips and the heavy folds of the lower eyelids suggest austerity and bitter experience. She is dignified and has a full double chin. A close-grained marble without lustre has been chosen to imitate the mat opaque complexion, and the dark onyx peruke gives the same effect as a nun's veil draped round the pale cheeks.

2. Tillæg til Billedtavler pl. XI. Fr. Poulsen in Acta Arch. I, 1930, p. 35 seqq. fig. 3 and pl. IV. R. Paribeni: Il ritratto nell' arte antica pl. 337, where the head is erroneously dated to the 4th cent. A. D.

- 733 b. (I. N. 2742). *Young Roman Lady of about 215 A. D.* Head. M. Wig of alabaster.

H. 0.43, from chin to vertex 0.25. The tip of the nose and small part of the right eyebrow damaged. The left side of the face much polished. Formed for insertion into a drapery statue; the tunic visible at the throat (cf. No. 758). Acquired together with No. 733 a and undoubtedly found simultaneously.

Like a head at Oslo from the same (Paus') collection (Arndt-Amelung 3346-47), these two heads Nos. 733 a-b are remarkable for the delicate, affixed perukes of precious stone (the nero antico peruke on the female bust in the Capitoline museum, Stuart Jones: Museo Capit. pl. 52 No. 42, text p. 199 seqq., is modern).

The marble of our head is of a lighter shade and more translucent than that of No. 733 a, a Greek marble that has been chosen to imitate the delicate complexion of a young girl and the peruke of light coloured alabaster is meant to imitate the reddish blonde hair. The modelling is of the same high quality as in No. 733 a, but here we have a young and gentle woman of noble birth without bitter experience.

2. Tillæg til Billedtavler pl. XI. Fr. Poulsen in Acta Arch. I 1930 p. 37 seqq., fig. 4 and pl. V.

734. (I. N. 829). *A Roman of the beginning of the 4th century.* Small head. M.

H. 0.23. The tip of the nose missing; the rest well preserved though somewhat stained. Acquired 1890 at Rome.

The fact that the pupils are not drilled, combined with the fall of the hair in long locks towards the front, curving at forehead and temples, may suggest a dating to the time of Hadrian and even the incised short beard would not be incompatible with that period. But the entire design with its tendency to a stylization of the lines and folds of the forehead and the very prominent forehead as well as the expression of the face bring this head close to No. 770, which also bears a certain likeness in the treatment of the hair and beard and thus takes us as far as the beginning of the 4th century A. D. The small size of the head explains the fact that the pupils are not drilled.

Billedtavler pl. LXII.

735. (I. N. 809). *African of the time of Hadrian.* Bust. M.

H. 0.58, from chin to vertex 0.24. The nose in plaster, the left ear broken off, also the arms of the bust. The coarse grained marble somewhat weathered. Acquired by Valdemar Schmidt in Egypt together with Nos. 736 and 737.

The man is wearing a chiton and a toga, but the type is certainly not Roman; the short, full beard and the fall of the curly hair are characteristic of the period of Hadrian; the pupils are not drilled. The tall narrow bust agrees well with these features and the same holds good of the nethermost plinth which is decorated with a rosette. This form of inscription slab originates in the period of Trajan, as is shown by the bust of a lictor at Leningrad (Oest. Jahresh. X 1907 p. 153), where there are lictor emblems on the "inscription slab". An identical slab with a palmette is found on a Hadrianic bust at Leningrad (No. 258), and a Trajanic female portrait at Naples has a similar stunted slab (Guida 992 = Bernoulli: Röm. Ikon. II 2 pl. XIII). "Inscription slabs" with ornaments are known as far down as Antonine times, e. g. on two busts at Brussels (Cumont: Catalogue Nos. 39-40).

It is provincial work, but the characterization is good: a large face with flat eyes, heavy cheek and jaw bones and a sensitive mouth.

Billedtavler pl. LXII.

736. (I. N. 810). *Elderly man of the time of Hadrian.* Head. M.

H. 0.23. Similar kind of coarse grained marble as No. 735. The surface worked over but otherwise intact. Acquired in Egypt together with Nos. 735 and 737.

It is provincial art like No. 735, with which the head is contemporary. The type, however, is less foreign.

Billedtavler pl. LXII.

737. (I. N. 812). *Young Roman lady of about 220 A. D.* Head. M.

H. 0.38. The nose modern in plaster. Part of the hair at the nape of the neck broken off. The surface much damaged. Acquired together with Nos. 735-736 in Egypt.

The coiffure with its flat knot at the back and the ears uncovered allows of a dating to the time of Elagabal or

Alexander Severus and its nearest parallel is No. 738; only, the hair is drawn taut in the provincial style like No. 733.

Billedtavler pl. LXII.

738. (I. N. 792). *The Empress Annia Faustina (?)*. Head. M.

H. 0.33, from chin to vertex 0.22. The nose, left eyebrow, most of the ears small parts of the cheeks and a large part at the back of the vertex modern in plaster. The head has belonged to a statue; at the nape of the neck is a fold of the drapery. Acquired 1894 from Rome.

The coiffure seems to be a forerunner of that of Julia Mamaea (Nos. 742-743) and agrees with the one worn by Annia Faustina, the empress of Elagabal, on coin portraits (Bernoulli: Röm. Ikon. II 3 pl. of coins II 17). The head No. 738 portrays a famous woman, as two definite replicas exist, the head No. 739 here in the Glyptotek and a slightly damaged head in the Museo Capitolino Nuovo (D. Mustilli: Il Museo Mussolini pl. XXVIII 98; text p. 47 No. 36). The features of this latter portrait are slightly more mature. It is therefore probable that these three heads represent the young empress, who was a great grandchild of Marcus Aurelius and whom Elagabal married in 221 and shortly afterwards cast off (on Elagabal's numerous wives see Herodian V 6, 1-2). For just as there is a mutual likeness in the three heads, certain features in them also agree with the coin portraits: big eyes, a short nose below a domed forehead and a narrow chin. In any case the portrait of this languishing young woman dates from the period of Elagabal.

The highly animated action in the carriage of this head is no doubt connected with the type of statue with which it was connected, in the same way as our best Caracalla portrait was connected with a statue of the Diomedes type (see under No. 730 a). Parallels that may be cited are a contemporary female bust at New York (Helbing-Katalog, Samml. Heyl II, München 1930, No. 28 and pl. 13 = Bull. Metrop. Mus. XXVI 1931 p. 62 seq.) and a female bust at Berlin (Blümel: Röm. Bildn. Berlin R 117, pl. 75).

Billedtavler pl. LXII. A. B. 1169. There is a probability that the same woman is portrayed in the so-called Julia Paula in the Louvre, Bernoulli:

Röm. Ikon. II 3 p. 90 and pl. XXVI. Diepolder, Röm. Mitt. 54, 1939 p. 276 note 7 compares rightly with the contemporary head of a boy in the Lenbach collection at Munich (ibid. pl. 60).

739. (I. N. 1491). *The Empress Annia Faustina (?)*. Head M.

H. 0.32. The tip of the nose modern in plaster. Slightly damaged in places, the rest well preserved and with vegetable fibre on the surface. The eyes have deep-drilled pupils, the brows are engraved. For insertion into a statue. Acquired 1896 from Martinetti's estate at Rome.

It is evidently the same young woman as in No. 738, whom we presumed to be one of Elagabal's wives.

Billedtavler pl. LXII. Hekler: Bildniskunst pl. 300. Diepolder, Röm. Mitt. 54, 1939, p. 277 note 2.

740. (I. N. 815). *Young Roman of the time of Marcus Aurelius*. Small head. M.

H. 0.19. The head has belonged to a statuette of which a hand is preserved. Intact, but two locks of hair patched in marble. Vegetable fibre under which the original polish can be seen. The pupils not drilled on account of the small size (cf. No. 734). Acquired 1888 from the art dealer Alberici at Rome.

The short beard, which might suggest dating to the period of Hadrian, is evidently only a sign of youth, for the curl of the hair, though but lightly drilled, suggests the time of Marcus Aurelius (cf. No. 699).

He is a brutal fellow with hollow cheeks and a protruding, firmly closed mouth.

Billedtavler pl. LXII.

741. (I. N. 817). *Young man of about 225 A. D.* Bust. M.

H. 0.54. Nose, moustache and lips modern in plaster. The surface much smoothed. The bust broken off at the bottom. Bought by Consul Löytved at Constantinople.

It seems neither to be a Roman nor a Greek, but rather a young barbarian who, judging from the treatment of the hair, must have lived in the period of Elagabal or rather that of Alexander Severus (cf. Elagabal, R. Delbrück: Antike Porträts pl. 51; or a young Roman called Alexander Severus in the Capitoline Museum, Hekler: Bildniskunst pl. 297 b;



or the head not belonging to the bust at Petworth, Margaret Wyndham: The Leconfield Collection pl. 40).

Billedtavler pl. LXII. A. B. 49.

742. (I. N. 1416). *Julia Mammaea (?)*. Head. M.

H. of head alone 0.23. Neck, lips, nose and eyebrows modern in plaster. The eyeballs so much polished that the pupils are worn away. The face, however, reveals remnants of the "porcelain-like skin". Purchased from a Roman art dealer in 1895 by Carl Jacobsen himself.

The hair with its waving, the uncovered ears and knot at the back are arranged to agree very well with Julia Mammaea's coiffure and, as the now restored head appears, it is well enough like the portrait of Julia Mammaea in the Capitoline museum (Stuart Jones: Museo Capit. pl. 46 No. 47). But a head which has been so much restored is of course impossible to date.

Julia Mammaea, youngest daughter of Julia Maesa, reigned together with her young son Alexander Severus from 222 till 235 when, at the age of about fifty, she was assassinated together with him. Of the way she made her son popular in passing him off as a natural son of Caracalla, and the way she watched over him like a dragon is told in Herodian V 7, 3 and VI 1, 5 and 8-9.

Bernoulli (Röm. Ikon. II 3 p. 109 seqq.) counted 22 portraits. Bernoulli No. 15 = Espérandieu: Recueil III p. 424 No. 2651 is not Mammaea. No. 17 = R. Delbrück: Bildnisse röm. Kaiser pl. XXIX. Cf. also Amelung: Vatik. Katalog II pl. 69 No. 369.

Billedtavler pl. LXII.

743. (I. N. 808). *Roman lady of about 225 A. D.* Head on modern bust. M.

H. of head 0.26. The nose and lower part of the hair modern in plaster. The face smoothed. Acquired 1893 from the estate of the art dealer Scalabrini at Rome.

It is an intelligent face with an unusual upward slanting look of the eyes. Characteristic are also the curving brow rims and the deep lines on the cheeks at the wings of the nose. The coiffure is the same as that of No. 742, but there is no likeness to Mammaea.

Billedtavler pl. LXII. Steininger in Pauly-Wissowa, s. v. Haartracht column 2143.

744. (I. N. 818). *The emperor Maximin the Thracian*. Head. M.

H. 0.43. The nose modern in marble, also the point of the chin which is patched in plaster. Both ears modern in plaster. The colossal head was modelled for insertion into a statue and acquired in 1892 together with Nos. 745-748 from the art dealer Martinetti at Rome. All these five heads were originally at the Villa Ludovisi, Rome.

Maximin, who reigned 235-38, was a Thracian peasant who, on account of his extraordinary physique, was admitted to the Roman army under Septimius Severus and rose through all grades to "general of the recruits" (praefectus tironibus), in which office he overthrew Alexander Severus and became emperor. He reigned but three years, when he was assassinated, hated by the senate and the cultured classes of Rome (Herodian VIII 5; cf. VI 8, 1 and VII 1. M. Bang, Hermes 41, 1906, p. 300 seqq. R. Delbrück: Die Münzbildnisse von Maximinus bis Carinus, Berlin 1940, p. 39 seq.).

Herodian (VII, 1, 12) describes his apparition as terrible, his body as so tremendous that hardly any Greek athlete or barbarian warrior would be able to compete with him in strength.

His face with the large, bluff features bears evidence of his Germanic parentage (his father was a Goth) and is not unlike the face type of the Bavarian peasant in our day.

Bernoulli mentions 9 portraits, of which however the 4 from Villa Ludovisi portray other imperial persons (here Nos. 745-48). Best is the bust in the Capitoline museum (Bernoulli No. 6 = Hekler: Bildniskunst pl. 291 a). One head in the Louvre reproduced Photo Giraudon 1342. A colossal bronze head at Munich has now been determined as Renaissance work. (Furtwängler, Münch. Jahrb. der bild. Kunst 1907 I p. 8 seqq. Kluge-Lehmann-Hartleben: Antike Grossbronzen I p. 241 seqq. R. Delbrück, Arch. Anz. 48, 1933, p. 758). On the other hand the inferior head at Wilton House (Fr. Poulsen: Greek and Roman Portraits p. 107 No. 105) and a fragment in the Terme museum (l'Orange: Spätant. Portr. p. 3 note 1 and fig. 4), may be taken as reliable.

The Glyptotek's head is excellent and is a very good portrait of the ordinary, simple man whom the dignity of emperor has filled with anxiety.

Billedtavler pl. LXIII. Bernoulli: Röm. Ikon. II 3 p. 117, 1. A. B. 559.

Arndt-Amelung, text of 1028. Fr. Poulsen, Journ. Rom. Stud. VI 1916 p. 52 and pl. X. G. Lippold: Antike Skulpt. der Glyptothek Ny Carlsberg p. 31 and fig. 40. L'Orange: Spätant. Portr. p. 3. Diepolder, Röm. Mitt. 54, 1939, p. 277.

745. (I. N. 819). *Maximus*. Head. M.

H. 0.42. The nose modern in marble, the root of the nose, part of the upper lip, the point of the chin and both ears modern in plaster. The eyes damaged especially the left. The rest well preserved and like No. 744 with the original "porcelain-like skin". For insertion into a statue. Acquired together with No. 744, which it also resembles in technique and patina.

The two heads undoubtedly belong together, for No. 745, as the coin portraits show, portrays Maximin's son Maximus (Bernoulli: Röm. Ikon. II 3 pl. of coins III No. 12), who died with his father at an age between 18 and 21. The likeness to the father is also unmistakable. Besides this bust and Nos. 746 and 759, there is a definite Maximus at Venice (C. Anti: Museo arch. di Venezia p. 128, IX 47); but the determination of the Maximus bust in the Capitoline museum (Hekler: Bildniskunst pl. 296 a; Stuart Jones: Museo Capit. pl. 49 No. 63) is less certain because of the extensive restoration. Nor is the identification as Maximus quite certain of a head at Alexandria (Paul Graindor: Bustes et statues portraits de l'Egypte Romaine p. 65 seq. and pl. XXa).

Billedtavler pl. LXIII. A. B. 55<sup>2</sup>. G. Lippold: Antike Skulpturen der Glyptothek Ny Carlsberg p. 31 and fig. 41. See further under No. 746.

746. (I. N. 823). *Maximus*. Head. M.

H. 0.42. The nose, lips, ears and part of the eyelids modern in plaster. The rest damaged by weathering and with the same "porcelain-like skin" as Nos. 744-45, which were acquired with it and to which it is related.

It is the same young imperial prince Maximus as No. 745, and it is important because of the preserved chin. With this head before us we understand much better the contemporary comments on the handsomeness of the prince. See also No. 759.

Billedtavler pl. LXIII. On Maximus' portraits see L'Orange: Spätant. Portr. p. 96.

747. (I. N. 821). *Philippus Minor*. Head. M.

H. 0.25. The tip of the nose and a small part of the right ear

modern in plaster; part of the left ear broken off. The rest well preserved with numerous vegetable fibres covering the original polish. Acquired together with Nos. 744-746.

This extraordinarily characteristic portrait of a boy with the unusual sunken cheeks below the eyes, an old man's mouth and chin and a peculiar oblique hairline is known from other replicas, of which No. 748 belongs to the same find. See also under No. 756. The head was earlier called Gordianus III Pius (reign. 241-244), but this identification has now been rejected, as definite portraits of this emperor are known (L'Orange: Spätant. Portr. p. 2 note 3 and Blümel: Röm. Bildn. Berlin p. 42 R 102). An attempt by L'Orange (o. c. p. 94 seq.) to identify our portrait as a child portrait of Alexander Severus must also be rejected, for that portrait is also known from a head at Berlin and looks different (Blümel o. c. p. 41 R 100). But the features and the oblique hairline recur in coin portraits and a gem portrait of Philippus Minor (Bernoulli: Röm. Ikon. II 3 pl. of coins IV 9. Especially clearly in Kubitschek: Ausgewählte röm. Medaillons der kaiserl. Münzsamml. Wien 1909. pl. 8 Nos. 132-34. Furtwängler: Gemmen I pl. XLVIII 31). L'Orange (o. c.) enumerates 7 replicas of the head, and there is a much restored head at Leningrad (No. 228) with the oblique hairline as the main characteristic.

Philippus Minor was the son of Philippus Arabs and Otacilia Severa (No. 754), became Caesar in 244 at the age of seven, Augustus 247-49. He was assassinated in 249 at Rome when his father was conquered at Verona by the rival emperor Trajanus Decius. He is described as a boy of very melancholy disposition and this agrees very well with the degenerate face of our boy. The same prince is portrayed in Nos. 748 and 756.

Billedtavler pl. LXIII. A. B. 557.

748. (I. N. 822). *Philippus Minor*. Head. M.

H. 0.35. The lower part of the neck from the middle modern in marble and plaster; the height of the face as in No. 747. Nose, lips, chin and both ears modern in plaster. The right side of the face much damaged by weathering. Provenance as Nos. 744-47.

Being much restored the head has no great value, but the

unusual hairline and the sunken part of the cheeks prove the identity with No. 747.

See also No. 756.

Billedtavler pl. LXIII.

749. (I. N. 1900). *Roman general of the middle of the 3rd. century.*  
Bust. M.

H. of the antique part 0.67, of the head alone 0.27. The nose and the base of the bust from the middle of the inscription slab modern in plaster; the right ear and the entire right shoulder with drapery modern in marble. Small part of the right cheek affixed in plaster. Acquired 1902 at Munich.

On the preserved part of the inscription slab the legend:

ARRIO . IVSTO . HOMI

NI . OPTIMO . QVEM

At the bottom faint traces of a third line.

An explanation is lacking of the identity of the persons who consecrated the bust to the excellent man Arrius Justus, but they were probably his fellow officers.

For the fact that he was an officer of high rank is proved by the attire: tunic, general's cloak with fringes and a separate fringed mantle over the left shoulder; a similar uniform is worn by Geta, the son of Septimus Severus, on a bust in the Capitoline museum (Bernoulli: Röm. Ikon. II 3 pl. XXIII).

The style of hair and beard reveal contemporaneity with Philippus Arabs and Trajanus Decius. The modelling is good and so is the characterization of the not very intelligent man with the beetling brows. The slantingly upturned look of the eyes is a period phenomenon (cf. Nos. 746 and 769) and has probably something to do with the romantic piety of the emperor portraits. Cf. Alföldi in Fünfundzwanzig Jahre röm.-germ. Kommission (1929) p. 42.

Billedtavler pl. LXIII.

749 a. (I. N. 2597). *Head of a melancholy old man.* M.

H. 0.25. The nose and right brow rim broken off. Roughly modelled at the back and evidently originating from a herm. Acquired 1912 through a Greek art dealer, but the marble is Italian.

The beard in prick technique, the hair modelled plastically with exactly regular locks. The square form and the style

and expression of the head warrant a dating to about 300 A. D., as in the case of Nos. 771 a and b.

Tillæg til Billedtavler pl. XII. l'Orange: Spätant. Portr. p. 40 No. 5 and note 2, p. 124 No. 57 and fig. 106. Cf. Blümel: Röm. Bildn. Berlin p. 48, R 115, pl. 69.

750. (I. N. 820). *A Roman of about 240 A. D.* Head. M.

H. 0.38. The nose and most of the ears modern in plaster. The surface of a yellowish patina and somewhat polished. The drilling of the beard rather clumsy. For insertion into a statue. Acquired 1890 from the art dealer Martinetti at Rome.

The original identification of this head as Pupienus, an emperor who only reigned a few months in 238 after the fall of Maximin (No. 744), is due to the combination: calotte-like hair in scratch technique and curly, drilled full beard, an inheritance from the period of Septimius Severus recognized on coin portraits of this emperor (Bernoulli: Röm. Ikon. II 3 pl. of coins III 19). But Pupienus on the coin portraits is older, his beard is longer and his portrait has been recognized in busts in the Vatican (Bernoulli l. c. pl. XXXVI) and the Capitoline museum (Hekler: Bildnis-kunst pl. 291 b; Stuart Jones: Museo Capit. pl. 50 No. 66). A bust at Toulouse, Espérandieu: Recueil II p. 80 No. 982, is not a portrait of Pupienus, but of a contemporary private man.

The same holds good of the Glyptotek's head. Its drilling technique dates from the period of Septimius Severus, the short full beard from that of Caracalla and the crown calotte from the time of Maximin the Thracian.

Billedtavler pl. LXIII. Fr. Poulsen, Berytus IV 1937 p. 114 seq.

751. (I. N. 824). *Roman lady of the middle of the 3rd century A. D.* Head. M.

H. 0.34. Broken off a statue; tunic fold at the left side of the neck. The nose, left eyebrow and a small part of the point of the chin in plaster. The surface discoloured and stained, but nevertheless well preserved. Acquired 1890 from Martinetti's at Rome.

The head was earlier called Tranquillina, who was married to the sixteen year old Gordianus Pius in 241 and overthrown together with him in 244. There is agreement in the coiffure (Bernoulli: Röm. Ikon. II 3 pl. of coins IV 3), for the



unusual fashion of placing the plait on the crown like the crest of a helmet originates with her, and the waving of the frontal hair is preserved at the same time. But Tranquillina must have been quite young, hardly 20 years old, when her rôle as an historic person came to an end, and the Glyptotek's head portrays a mature woman of noble carriage and a rather determined expression (cf. the magnificent bust with a similar actress's face at Toulouse, Espérandieu: Recueil II p. 86 No. 993). There is a certain coquetry in the arrangement of the long curls behind the ears and the small curls along the forehead. The sideward turning and the pointed lips make the expression very lifelike.

Billedtavler pl. LXIII. Hekler: Bildniskunst pl. 304.

752. (I. N. 1492). *Roman lady*. Head. M.

H. 0.36, from chin to vertex 0.22. The nose and the bottom parts of the corners of the neck modern in marble, parts of the brows, the left eye, the chin and a lock at the right ear in plaster. The surface yellowish and with vegetable fibre. Vestiges of red colour at the nape of the neck. The head, which was acquired 1896 from the estate of Martinetti at Rome, may have belonged to a statue.

It is a well executed portrait of a somewhat elderly woman with morbid lines below the eyes and tired lids below sharp brows. The lips are firmly closed, the chin small and energetically tense. The coiffure with the deeply waved frontal hair, the small curls in front of the uncovered ears and the undercut edge recall Julia Mamaea (cf. Nos. 742-43), but at the back are the makings of the helmet-crest-like coiffure, which is fully developed on No. 751. This further developed coiffure is on coin portraits of Tranquillina and Otacilia Severa, and the Glyptotek's head must therefore be identified as a forerunner of about 240 A. D.

Billedtavler pl. LXIII. A. B. 1170.

753. (I. N. 1925). *Roman lady of the time of Caracalla*. Head. M.

H. 0.36, from chin to vertex 0.23. The head preserved in its entirety, the surface somewhat stained and with vegetable fibre. The locks at the front seem to have been smoothed to some extent. For insertion into a statue. Acquired 1902 at Rome.

The hair which surrounds and covers the ears is lightly waved and gathered at the back into a flat "bird's nest"; the coiffure allows of a dating to the period 210-220, as is also the case with Nos. 732 a-b and 733. It is a young plump woman with an intelligent look and energetic mouth and chin. The nose is straight with a fleshy septum. This young matron might very well make her appearance in Julia Domna's literary salon. There is a contemporary portrait of a spiritually and physiognomically related lady at Petworth House (Margaret Wyndham: The Leconfield Collection pl. 46).

Billedtavler pl. LXIII. Fr. Poulsen, Journ. Rom. Stud. VI 1916 p. 51 and pl. VIII. A. W. Lawrence: Classical Sculpture p. 389, pl. 155 b.

754. (I. N. 1572). *The empress Otacilia Severa*. Head. M.

H. 0.23. The nose modern in plaster. Much smoothed, especially the part round the mouth, the back worn off by polishing. The right eyebrow brushed. Acquired 1897 at Rome for at price of 200 lire.

It is a well known female portrait of which there are replicas in the British Museum, the Vatican, at Toulouse, Dresden and Rossie Priory in Scotland (Bernoulli: Röm. Ikon. II 3 p. 138 seq. and pl. XLIII; Amelung: Vatik. Katalog I pl. 47 No. 233; text p. 465; Espérandieu: Recueil II p. 90 No. 1001; Fr. Poulsen: Greek and Roman Portraits p. 109 No. 108). Bernoulli prefers the identification Tranquillina, but the head is too mature (see under No. 751). The identification Otacilia Severa, married to Philippus Arabs, empress 244-249 and on her ascending the throne the mother of a son of seven seems to come closer. The likeness to the coin portraits might be better (Bernoulli o. c. pl. of coins IV 6-7), but there is no choice when her age and the typical helmet-crest coiffure of the period are taken into consideration.

Billedtavler pl. LXIV. Fr. Poulsen l. c.

755. (I. N. 825). *Young Roman lady of the time of Caracalla*. Colossal head. M.

H. 0.45. The tip of the nose modern in marble, the right side of the neck partly modern in plaster. From a statue. Acquired 1892 at Rome.

A noble and soulful portrait of a young woman with curious melancholy eyes and a painful look about the small,

slightly pouting mouth. The hair lends an effective shade to the narrow cheeks. A bodily weakness evidently explains the spiritual depression (tuberculosis?).

The coiffure is the one in fashion towards the end of the reign of Caracalla when the ears begin to come clear of the covering masses of locks, a forerunner of the uncovered ears of the Elagabal period (cf. Nos. 738-39). Contemporary portraits are in Villa Doria Pamfili and Palazzo Barberini (Arndt-Amelung 2344 and 2932), at Nîmes (Espérandieu: Recueil III p. 441 No. 2697), at Berlin (Blümel: Röm. Bildn. Berlin p. 37, R 88, pl. 70) and in the British Museum (Catal. of Sculpt. III 2009; pl. XVIII), and these show different variations of the coiffure of our head. As the starting point to the understanding of the origin of this coiffure we may take the head at Munich, earlier called Julia Domna (Bernoulli: Röm. Ikon. II 3 pl. XIX).

With its curls and waving this particular coiffure illustrates the one which is criticized by Tertullian (*De cultu feminarum* II 7, 1): with curly locks, waving and loosely set hair, with the mass of hair arranged like a hood, with flat buns or *umbones* at the back.

Billedtavler pl. LXIV. A. B. 570. Hekler: Bildniskunst pl. 303.

756. (I. N. 1283). *Philippus Minor*. Head. M.

H. of entire bust 0.65, but only the head and neck are antique; H. of the head and neck 0.32. The head has been split at a vein in the marble. The nose and the extreme parts of the ears modern in plaster. Vegetable fibre on the surface, lower part of the face damaged by fire. Acquired 1895 from Frascati.

Carl Jacobsen had already identified the head correctly, but failed to notice that it is the same young prince—only more child-like and idealized—as in Nos. 747-48.

See further under No. 747.

Billedtavler pl. LXIV.

756 a. (I. N. 2073). *Bust of Geta*. M.

H. 0.52, from chin to vertex 0.24. The nose, lips and both ears in plaster, insignificant bruises on the forehead. Vestiges of vegetable fibre on the surface, the "skin" of which was originally porcelain-like as on Nos. 756, 759 and others, but which has become dull and mealy in the course of time. Acquired 1907 at Rome.

It is a prince of the Imperial house, at the paludamentum and the various replicas show, and period and family likeness eliminate all doubt that it is Geta, the brother of Caracalla.

The general's cloak, the paludamentum, which by the Romans was considered a heritage from the Etruscans (Florus I 5. Cf. Varro: *De lingua Latina* VII 37 M, where Paluda is known as a surname of Minerva), was worn by the consuls during the time of the Republic and torn from them when they forfeited the honour of their office (Livy IX 5, 13); later it became the uniform of the emperor and the imperial princes as well as that of generals appointed by the emperors. It was the first thing an emperor cast off when he wanted to get away from the battle unseen (Herodian V 4, 7).

Geta was the favourite son of his mother, Julia Domna, and seems to have resembled her in erudite pedantry; like her he was one of those who was for ever asking: "Is it written anywhere? Has that expression ever been used before?" (Athenaios III 97 c), and Geta could take it into his head to invite guests to a dinner where all the courses began with the same letter (Ael. Spartianus: Geta 4-5).

From their earliest youth the two brothers Caracalla and Geta quarrelled over cock and quail fights, later during theatrical performances and chariot races, and this enmity, which their father, Septimius Severus, sought in vain to suppress, was brought to the boiling point (Herodian III 10, 3-4 and 13, 2-3), by flatterers and servants. After the death of their father they reigned together from February 211 to February 212, because Caracalla was afraid of the favour held by his brother among the soldiers (C. I. L. VIII 2618). But the gentle Geta was overpowered and killed before the eyes of his mother, Julia Domna, after which Caracalla raged wildly against his brother's friends and destroyed his portraits and his name in inscriptions.

Billedtavler pl. LXIV. Arndt-Amelung 4814-15 (Fr. Poulsen). In the text are enumerated the replicas of this portrait.

757. (I. N. 1493). *Herennia Etruscilla* (?). Head. M.

H. 0.36. Nose and upper lip modern in plaster. The surface much damaged by weathering and with vegetable fibre, especially on the

hair. The eyes, with drilled pupils, damaged. Acquired 1896 from the estate of Martinetti at Rome.

It is a well known lady, also portrayed in heads at Vienna except that there she is somewhat stouter (Bernoulli: Röm. Ikon. II 3 p. 154 seq., and pl. XLVII. v. Sacken: Die antiken Skulpturen pl. 26, 2), in the Vatican (Amelung: Vatik. Katalog I p. 459 No. 223 and pl. 47) and in the Terme museum (Not. Scavi 1935 pl. VIII). There is no close resemblance to the coin portraits (Bernoulli l.c. pl. of coins IV 13-14) but the same was the case with Otacilia Severa (No. 754) and must be due to the decline in numismatic art. The coiffure continues the tradition of No. 754, with the exception that the frontal hair is drawn taut after provincial fashion. Age and type: the small, sour, bigoted-looking face would agree well with Herennia Etruscilla, married to the honest tradition lover, Trajanus Decius and empress at his side from 249 to 251. She had two half grown sons (for the portrait of her consort see R. Delbrück: Bildnisse röm. Kaiser pl. XXXII).

Billedtavler pl. LXIV.

758. (I. N. 1860). *Roman lady of the middle of the 3rd century A. D.* Head. M.

H. 0.38. The head with the small part of the chest, which is covered by the tunic, was made for insertion into a statue. The nose modern in plaster. The chin bruised, the surface damaged by weathering and worn. Peculiar is a vertical cymation at the back of the bust which reveals that it was modelled out of an old block from a piece of architecture. Acquired 1902 at Rome.

The coiffure is of the "helmet-crest-type" like those of Nos. 751, 754 and 757, and the frontal hair is neither waved as on the two former, nor drawn taut as on No. 757. Over the middle of the forehead are short-cut, slightly curled fringes of hair (cf. a magnificent female head at Compiègne, Espérandieu: Recueil V p. 147 No. 3900).

It is an elderly, nervous lady with an unpleasant facial expression, rather coarse mouth and enmity in the sideways glance below the knitted brows. Similar portraits of nervous ladies of the same period are at Leningrad (No. 204) and Berlin (Blümel: Röm. Bildn. Berlin p. 46, R 111, pl. 72).

A contemporary man of similar nervousness is represented in a portrait head found at Rome (Not. Scavi 1917 p. 19 fig. 8).

Billedtavler pl. LXIV.

759. (I. N. 826). *Maximus.* Head. M.

H. 0.34. Nose, chin, ears modern in plaster. The head originates from a drapery statue and was acquired 1890 at Rome.

It is decidedly the same person as Nos. 745-46, only at a more tender age and therefore without the depression in the forehead and with less marked brows and features. There is agreement in the width of the head, the much protruding occiput, the hairline, the low forehead, the eyes, the cheeks and in the mouth, especially the upper lip. On the young prince Maximus see under No. 745.

Billedtavler pl. LXIV. Bernoulli: Röm. Ikon. II 3 p. 157, where the identification Herennius Etruscus, son of Trajanus Decius and Herennia Etruscilla (No. 757) is rejected.

- 759 a. (I. N. 2641). *Roman child head of the middle of the 3rd century A. D.* M.

H. 0.19. The tip of the nose modern, part of the left ear broken off, the surface somewhat smoothed. The neck shaped for insertion into a statue. Acquired 1914 at Berlin.

It is the head of a male child hardly more than one year old; masterly is the modelling of the child's bulging forehead, full cheeks, distinct, pointed chin and small delicately curving mouth which has retained its character of just having been breast-fed. The drilling of the pupils and the treatment of the hair make the dating possible.

Such portraits are especially found in graves; the parents of the deceased were consulted by the artist as to what they wished to have expressed or emphasized in the child's face (Pliny: Epistulae III, 10, 6).

Tillæg til Billedtavler XIV (no number).

760. (I. N. 830). *A Roman of about 265 A. D.* Head. M.

H. 0.46. Most of the nose modern in plaster. Slight injuries, especially a lock by the left ear broken off, the surface weathered and covered by lime sinter. Made for insertion into a statue. Acquired 1890 at Rome.



A meditative, elderly man, the expression noble, but somewhat ailing with heavy lower eyelids. The short curly beard grows right down the neck, a fashion which already originated about 250 A. D., but then for a time was combined with short hair (cf. Bernoulli: *Röm. Ikon.* II 3 pl. XLI). But our head has long hair, which covers the ears and is undercut by drilling and has the makings of a parting in the middle; these particular features suggest the period of the emperor Gallienus (cf. No. 768).

Billedtavler pl. LXIV. A. B. 553. Graindor, *Bull. Corr. Hell.* XXXIX 1915 p. 370 note 1. Alföldi, *25 Jahre röm.-germ. Kommission*, Berlin-Leipzig 1930, p. 40 and pl. III 6; *ibid.* figs. 8-9 show the development in the subsequent period. Fr. Poulsen, *Berytus IV* 1937 p. 115.

761. (I. N. 827). *A Roman of the middle of the 3rd century A. D.*  
Bust. M.

H. with base of bust, which is probably antique but does not belong, 0.51, H. without the base 0.39. The tip of the nose in plaster. Parts broken off the forehead and beard and round the mouth. The rest well preserved, with vegetable fibre on the surface and polished skin. The brows are plastically suggested, the pupils drilled with reflecting light and sideways glance, which emphasizes the turning of the head. Acquired 1888 at the Hoffmann auction at Paris and reputed to originate from Rome.

The hair and beard treatment is that known from the period of Maximin the Thracian and the following emperors (cf. Nos. 744 and 769). The reproduction of the lines of the forehead in scratch technique is typical of this period. It is an excellent little bust of a middle aged man with an imperative look in his eyes and an energetically closed mouth, lined forehead and knitted brows, the whole appearance expressing such energy and severity as to recall Demosthenes (Nos. 436 and 436 a). The delicate structure of the cranium with the unusual protuberance above the temples and the ears is handsomely rendered. Stylistically related but far from having the same force are portraits at Munich (A. B. 555), Hanover (Arndt-Amelung 1084) and Cassel (M. Bieber: *Die antiken Skulpt. und Bronzen in C.* p. 34 seq. and fig. 6).

Billedtavler pl. LXIV. Collection Hoffmann II pl. XXVII No. 349. A. B. 556. Diepolder, *Röm. Mitt.* 54, 1939, p. 278.

762. (I. N. 1938). *Roman lady of the 4th century A. D.* Head. M.

H. 0.33, from chin to vertex 0.26. The head has been broken off a statue and has a support at the back, which is roughly modelled. Nose and point of chin in plaster. The surface weathered and smoothed so that the plastically rendered brows are almost obliterated. The deep-drilled pupils are placed right below the upper lids and give the gaze an upward turn. Acquired 1902 at Munich.

The coiffure is a further development of the one fashionable during the 3rd century: waved frontal hair and plait at the back arranged as a wide, square-patterned cushion on the crown (cf. Arndt-Amelung 4199-4200), and a small lock in front of each ear. But here in addition is a double plait twisted and formed into a diadem across the crown, a new coiffure which originates at the close of the 3rd century. A female head at Berlin with the above coiffure is dated by Blümel (*Röm. Bildn.* Berlin p. 50, R. 120, pl. 76) though somewhat prematurely to the time of Helena, i. e. the beginning of the 4th century and he combines it with two other portraits (Arndt-Amelung 3749 and Stückelberg: *Bildnisse röm. Kaiser* pl. 158). In style and coiffure our head resembles a head at Villa Pamphili at Rome and must rightly be dated to 325 A. D. Some works of the group belong probably to a still later period, about 370 A. D., on account of agreement with a female head on a late definitely dated sarcophagus (Wilpert: *Sarkophage* pl. 94, 2. Cf. also pl. 14 and Diehl: *Inscriptiones christianae* 99). A portrait related by the coiffure, though more oriental in style, is in the museum at Fossombrone (Pirro Marconi, *Boll. d'Arte* 29, 1935, p. 305 seqq. *Critica d'Arte*, Nuova Serie I 1941 p. 80 No. 13 and pl. 47, 5).

Billedtavler pl. LXV. Bianca Maria Felletti Maj, *Critica d'Arte*, Nuova Serie I 1941 p. 77 seq.

762 a. (I. N. 2752). *Roman lady of the end of the 2nd century A. D.*  
Head. M.

H. 0.25, from chin to vertex 0.21. The nose bruised. The pupils drilled in the form of small cups just below the upper eyelid. The sides of the knot at the back are roughly modelled; marble patching has been applied here. The surface covered with vegetable fibre. Acquired 1925 at Paris.

The face has character and is unusual by its strange listening expression. The coiffure has a fringe along forehead and temples, a flat knot at the back and in between a suggestion of vertical hairlines; it agrees completely with the coiffure worn by Commodus' consort Crispina on coins of about 185, while her earlier coins portray the melon-coiffure between the frontal fringe and knot at the back (cf. Wegner: *Herrscherbildnisse* p. 76 and pls. 57 and 64).

The head must therefore be dated to the end of Antonine time, i. e. about 190 A. D.

2. Tillæg til Billedtavler pl. XI. Thoroughly treated by Fr. Poulsen, *Collections III* 1942 p. 118 seqq., figs. 28-30 and Arndt-Amelung 4816-17.

763. (I. N. 794). *A Roman of the period of Septimius Severus.* Head. M.

H. from point of beard to vertex 0.35. The neck modern in marble, the nose in plaster, also the right side of the moustache, while the right point of the forked beard is broken off. The surface damaged. Acquired at Rome.

The deep drilling and the hair and beard fashion suggest the time about 200 A. D. (cf. Nos. 721-23). The forked beard is already worn by Pertinax and Didius Julianus on coins (cf. Bernoulli: *Röm. Ikon.* II 3 pl. of coins I 2 and 4). Contemporary and similar private portraits are i. a. at Toulouse (Espérandieu: *Recueil II* p. 62 No. 951) and at Petworth House (Marg. Wyndham: *The Leconfield Collection* pl. 39. Cf. also the short-bearded statue *ibid.* pl. 57).

Our head portrays a personality with a narrow, high forehead, a firm and somewhat melancholy look and noble bearing.

Billedtavler pl. LXV.

764. (I. N. 1573). *A long-bearded and bald Roman of the end of the 2nd century A. D.* Head. M.

H. 0.37. The nose broken off. The surface bruised and stained. Acquired 1897 from Martinetti's estate at Rome and reputed to have been found in a Roman villa gutted by fire at Tivoli.

This dignified bald-head with the big professor beard must belong to the end of Antonine time, about 190 A. D.,

for the locks of the full beard already have the twisted rope-like character typical of this period (cf. No. 695 a).

Billedtavler pl. LXV.

765. (I. N. 1986). *Elderly, nervous Roman lady of the middle of the 3rd century A. D.* Head. M.

H. 0.28. The nose and the point of the chin in plaster. The brows bruised, the surface much weathered. Presumably from a statue. Acquired 1904 at Rome.

It is the coiffure of the middle of the 3rd century, with waved frontal hair and the helmet-crest plait only continuing as far as the centre of the crown (cf. No. 752). So far there is nothing the matter with the old identification as the empress Mariniana, but on the coins (Bernoulli: *Röm. Ikon.* II 3 pl. of coins V 9) this empress is young and smooth-skinned while our head represents a wrinkled, nervous, elderly woman. So much the more interesting is Chr. Gram's diagnosis that this woman suffered from goitre, which is proved by the swollen neck and the protruding eyes (*oculi salientes*, ὀφθαλμοὶ παλλόμενοι, as the ancients would have it). A bust at Venice and several heads in Roman collections are also characterized by this disease, which was not discovered until 1786 and properly described in 1825. So our head adds more than a millennium and a half to the history of the disease.

A head in the museum at Sousse in Tunisia (Musée de Sousse pl. III 2) looks like a younger sister or the same woman in her younger years. A head in the Lateran (Photo Deutsch, *Inst. in Rom* 1930, 918-19) is also physiognomically related.

Billedtavler pl. LXVI Chr. Gram: *Basedows Sygdom*. Københavns Universitets Program 1911 p. 29 seqq., figs. 3 and 5.

766. (I. N. 828). *A Roman boy of the beginning of the 3rd century A. D.* Bust. M.

H. 0.31, from chin to vertex 0.21. The tip of the nose and the ears modern in plaster. The bust broken off at the front. The surface stained and covered with vegetable fibre. Acquired at Rome.

Round the shoulders is the tunic. It is probably a grave portrait of a small and delicate boy, who does not seem

to have long to live. The treatment of the hair suggests the period of Septimius Severus. Cf. Geta No. 756 a and the head of a boy at Leningrad (No. 213).

Billedtavler pl. LXV.

- 766 a. (I. N. 2806). *A young Roman of the middle of the 3rd century A. D.* Head. M.

H. from chin to vertex 0.24. The tip of the nose modern in marble, the rest well preserved. Acquired 1930 from Lansdowne House in London.

The treatment of the hair and the pupils warrants the dating (cf. Philippus Minor Nos. 747-48 and 756 and the portrait of this young prince at Munich, Arndt-Amelung 1027). The features have already a touch of "Byzantine" rigour, a forerunner of the sculpture of the 4th century, but the modelling of the mouth and the narrow cheeks nevertheless imparts a certain grace.

2. Tillæg til Billedtavler pl. XI. Michaëlis: Ancient Marbles p. 448 No. 44. Fr. Poulsen: Greek and Roman Portraits p. 110 No. 110. Röm. Mitt. 54, 1939 p. 279 note 5 (Diepolder).

- 766 b. (I. N. 2756). *A Roman boy slave of the middle of the 3rd century A. D.* Head. M.

H. 0.19. The tip of the nose in plaster, the left ear and the locks at the nape of the neck broken off. Vegetable fibre on the surface. Acquired 1925 via Vienna.

The little chap has drilled pupils and short frontal hair in scratch technique as demanded by the fashion of the middle of the 3rd century, but from the centre of the crown long, loose locks are hanging down. Similar locks, short or long, at the back appear on several boy portraits, and are rightly interpreted as a slave mark. Cf. especially a contemporary boy portrait at Berlin, Blümel: Röm. Bildn. Berlin p. 45, R. 109, pl. 64; *ibid.* other references. Further Hekler: Sammlung antiker Skulpturen in Budapest p. 128 No. 118. A. B. 1068-70. Arndt-Amelung 1941-43. Cat. of Sculpt. in the Brit. Mus. III No. 1935 pl. VI.

2. Tillæg til Billedtavler pl. XI.

767. (I. N. 831). *The emperor Gallienus(?)*. Head. H.

H. 0.40. Nose and upper lip in plaster. Both ears and the right brow margin broken off. The surface much worn and weathered,

especially on the hair, and with sinter and vegetable fibres. For insertion into a statue. Acquired 1889 at Rome.

Carl Jacobsen had already identified the head as Gallienus (cf. No. 768). The resemblance to the four certain Gallienus portraits in the Terme, Torlonia and Louvre museums, and No. 768 of our own collection is indubitable, but the rendering is more naturalistic and the emperor is younger, so it must be a portrait from the years about 255, when Gallienus was the co-regent of his father, Valerianus. A number of portraits which are characterized as contemporary private portraits by Guiseppe Bovini, who has most recently treated the iconography of this emperor, sometimes show the same striking relationship as our head with the definite Gallienus portraits. This is especially the case with two busts in the Capitoline museum which might very well represent the same young man as No. 767 (Stuart Jones pl. 37 No. 27, p. 149 f. and pl. 52 No. 76, p. 211. Both reproduced in Bovini's article figs. 10-12).

Billedtavler pl. LXV. A. B. 554. Graindor, Bull. Corr. Hell. XXXIX 1915 p. 375 note 3. Alföldi, 25 Jahre röm.-germ. Kommission (Berlin-Leipzig 1930) p. 38. Bovini in Atti della Reale Accademia d'Italia, Memorie della Classe di Scienze Morali e Storiche Ser. VII, II, 1941 pp. 153 and 154 fig. 16.

- 767 a. (I. N. 2829). *Elderly Roman*. Bust. M.

H. 0.40, from chin to vertex 0.195. The nose and ears damaged, as also the lower part of bust of which the lower margin is preserved in part at the right side (seen with the spectator's eye). Lesser abrasions on the brows. Part of the vertex, originally affixed with a rough surface and two iron clamps, is missing. Acquired 1939 from an art dealer at Rome.

As is shown by the cloak (paludamentum) it is an officer of high rank, and the face is much marked and full of character. The severity of the right side of the face, which is emphasized by the small crescentic pupil, seems alleviated when the head is viewed from the front or from the left side. The work is excellent and the modelling of the slightly stylized locks around the forehead is particularly delicate.

It has been rather difficult to date this bust. Its form, and the treatment of the eyes may recall portraits of the time of Hadrian, but both these go through a renaissance in the 3rd century A. D. (for the bust form see Nos. 682, 692, 756 a



and Bienkowski, *Rev. Arch.* 1895, II, p. 297; for the drilling of pupils No. 762 a and Fr. Poulsen: *Ikon. Misc.* p. 93). As the treatment of both frontal hair and the hair at the back may recall youth portraits of Gallienus (Bernoulli: *Röm. Ikon.* II 3 pl. XLVIII) and the tectonic style of the head with the large surfaces and the marked edges likewise suggest relationship with coin portraits of Gallienus from the time of Valerianus, especially on gold coins (Mattingly-Sydenham: *The Roman Imperial Coinage* V, I pl. II 20; F. Gnechi: *I Medaglioni Romani* pls. 26, 7 and 12 and pl. 27, 2), a dating to about 260 A. D. will be correct, and there are related male portraits, i. a. one in the Nuovo Museo Capitolino, Rome and a portrait bust from Pergamon erroneously dated to the time of Hadrian (*Arch. Anz.* 58, 1943 p. 204 fig. 2). But when the bust was acquired there was a tendency to date it to a much later period, as far forward as the 5th century A. D. on account of certain points of resemblance with the male portraits of the period.

2. Tillæg til Billedtavler pl. II. Discussed at length by Fr. Poulsen, *Collections III* 1942 p. 106 seqq. figs. 18-20.

768. (I. N. 832). *The emperor Gallienus (reigned 253-268, but only 260-268 as sole emperor). Colossal head. M.*

H. 0.52. The nose modern in plaster. The surface, partly covered with lime sinter and vegetable fibres, is much polished, especially the part round the chin. Vertex and back of head roughly modelled. For insertion into a statue. Acquired 1894 from Rome and reputed to have been found there in 1869.

It is the emperor Gallienus (who died at the age of fifty) in the later years of his life, from 267-268 A. D., with the parting in the middle characteristic of that period, a Persian fashion which agrees with the tradition that the emperor liked to appear in Persian clothes and reformed the Roman cavalry according to Persian custom and introduced Oriental dragon pennants (Ammianus Marcellinus XVI 10, 7-8). As a ruler he also followed Oriental traditions (a good survey in R. Delbrück: *Die Münzbildnisse von Maximus bis Carinus* p. 44 seqq.).

The style of this head is interesting. The eyebrows are for instance rendered in up and down turned wavy lines, a

stylization which may recall the impressionism of our day. Gallienus, whom a Christian historian (Eusebios VII 23, 4) calls "the devout and god-fearing emperor", in spite of the fact that he was a heathen, has allowed himself in this and other late portraits to be represented with mask-like, rigid features and staring eyes, a forerunner of the Byzantine emperor portrait (cf. No. 771). It would suit a colossal portrait on a tall base such as we must imagine the statue to which our head belongs, and this form of portraiture in fact became the usual one for the later emperors (O. Wulff: *Altchristliche und byzantinische Kunst* p. 157). With this elevated placing the interest in details was weakened, and the spiritual characterization declined. Our head is thus an important stage in the development from Roman to Byzantine form language. (Cf. on a colossal Gallienus statue on the Esquiline, *Hist. Augusta, Gallieni duo* 18, 2 seqq. and l'Orange: *Apotheosis in Ancient Portraiture* p. 89).

Billedtavler pl. LXV. Fr. Poulsen, *Journ. Rom. Stud.* VI 1916 p. 52, pl. X No. 16. Alföldi, 25 Jahre römisch-germanische Kommission (Berlin-Leipzig 1930) p. 31 note 185, p. 39 seq. and fig. 6. A. B. 1190. A. W. Lawrence: *Classical Sculpture* p. 391 seq. pl. 156 a. l'Orange: *Apotheosis* p. 90 and fig. 62. On the two types of Gallienus portraits Rodenwaldt, *Arch. Anz.* 46, 1931, p. 320 seqq. and l'Orange: *Spätant. Portr.* p. 5; *ibid.* our head note 5 and fig. 8. The Gallienus head at Berlin now in Blümel: *Röm. Bildn.* Berlin p. 47 R 114, pl. 74. A bust at Toulouse of the time of Septimius Severus erroneously identified as Gallienus, Espérandieu: *Recueil II* p. 81 No. 983. The identification Gallienus of an excellent head at Naples, A. B. 1189 is also doubtful. On portrait art of the Gallienus period Fr. Poulsen, *Bull. Corr. Hell.* LII 1928 p. 247 seqq. Bovini in *Atti della Reale Accademia d'Italia, Memorie della Classe di Scienze Morali e Storiche* Ser. VII, II, 1941 p. 140 seqq. pl. IV. Bianca Maria Felletti Mai, *Boll. d'Arte* 1948 p. 97 seqq.; our head *ibid.* p. 100. J. M. Bairo: *Oiro: A Escultura Romana em Portugal* (Brotéria L, 1950) p. 11.

769. (I. N. 833). *A Roman of about 240 A. D. Head. M.*

H. 0.35. The tip of the nose modern in marble, the margins of the ears in plaster. The rest excellently preserved with the polished skin. For insertion into a toga statue, as the modelling at the back shows. Acquired at Rome.

Technique and style suggest the period of Maximin the Thracian (No. 744) and the following time. At a time this excellent head was wrongly identified as Gordianus I (reigned 238). A more certain portrait of this aged emperor is, how-

ever, a head found at Carthage now in the Bardo museum in Tunis; its features bear no likeness to those of our head, wherefore the identification must be abandoned.

Billedtavler pl. LXV. A. B. 51-52. Bernoulli: Röm. Ikon. II 3 pp. 160 and 187. Cf. table of coins III 14. Fr. Poulsen, Journ. Rom. Stud. VI 1916 p. 52 seqq. and pls. IX-X. G. Lippold: Antike Skulpt. der Glyptothek Ny Carlsberg p. 31 and fig. 42. The Carthage head published by Merlin, Mon. Piot XL 1944 p. 135 seqq.

770. (I. N. 1466). *A Roman of the middle of the 4th century A. D.* Head. Greek marble.

H. 0.40, H. of face 0.185. The tip of the nose, the right ear and a small part of the left restored in plaster. The surface for a great part covered by sinter. The occiput flat and roughly modelled. For insertion into a statue. Acquired 1895 from the estate of the art dealer Martinetti at Rome.

It is an elderly man with a lined, powerful face, enormous eyebrows, deep folds downwards from the wings of the nose and a protuding lower lip. The eyeballs are large with small pupils, the beard stippled, the brows roughly fluted, the thick hair has locks in low relief with curving ends. Related heads are on the reliefs of the Arch of Constantine, but the modelling gives it a still greater likeness to the colossal head of Constantius II in the Conservatori palace, and this brings us as far as the middle of the 4th century. The size of the head might suggest a famous man.

Billedtavler pl. LXV. l'Orange: Spätant. Portr. p. 53 No. 5, p. 54, p. 130 No. 74 and figs. 142 and 144. R. Delbrück: Spätantike Kaiserporträts p. 142; cf. pls. 52-54.

771. (I. N. 1475). *Portrait of the emperor Valentinian I.* Head. M.

H. 0.33, of the face alone 0.22. The head has been split from a statue and the larger part of the left side of the face is missing. The central part of the diadem and the left ear broken off. Parts of both brows, the nose and adjoining parts of the face, the central part of the mouth and chin, part of the right cheek patched in plaster. Thus only hair, diadem, forehead and the eye with the enormous pupil are well preserved. Acquired 1896 from Rome.

The diadem proves that it is an emperor, the mask-like expression that it originates from the 4th century. The modelling, hair style and form of diadem as well as the age

suggest Valentinian I, who reigned 364-375; its closest relation is a colossal head at Florence, which more likely represents this emperor than the emperor Valens as suggested by Delbrück. Valentinianus was a cruel and passionate ruler (Ammianus Marcellinus XXVII 7, 4).

Billedtavler pl. LXVI. Hekler: Bildniskunst 305 b. Dehn, Röm. Mitt. 26, 1911, p. 242 seqq. fig. 2. H. Koch in Ant. Denkm. III text of pls. 20-21 p. 27. R. Delbrück: Spätantike Kaiserporträts p. 28, 178 seq., 184 seq. and pl. 78. (The head at Florence ibid. pls. 82-84, and A. B. 84-85. Bernoulli: Röm. Ikon. II 3 pp. 219, 252 and pl. LI). Pericle Ducati: L'Arte in Roma p. 362 and pl. 249, 1. H. P. l'Orange: Apotheosis in Ancient Portraiture p. 118 and fig. 89.

- 771 a. (I. N. 2572). *Head of the time of the emperor Diocletian.* Italic marble.

H. 0.27. The nose, mouth, chin and both ears damaged. On the crown an iron ring in an eye; at the nape of the neck another iron eye; after having been broken off a statue the head has evidently served as a counterweight on a well beam like a head in a private collection at Nevers, France (Espérandieu: Recueil III p. 223 No. 2191). Acquired 1911 at Rome.

The treatment of hair and beard and the modelling of the eyes suggest the end of the 3rd century A. D. Nearest to it, although with a higher forehead, comes a bearded male head on one of the medaillon reliefs on the Arch of Constantine at Rome (Rev. Arch. 1910, XV, pl. XI No. 15. Cf. p. 124 seq. and 130). The type is the one we first find created on coin portraits of the emperor Diocletian (reigned 284-305), but one that is also frequently used for his co-regents and successors up to the time of Constantine the Great's victory (see Bernoulli: Röm. Ikon. II 3 plate of coins VII-VIII). The Glyptotek's head is thus presumably a private portrait.

Tillæg til Billedtavler XII. Fr. Poulsen, Röm. Mitt. XXIX 1914 p. 62 seqq. l'Orange: Spätant. Portr. p. 27 No. 5, p. 113 No. 18 and figs. 51-52. On Diocletian portraits see Fuhrmann, Arch. Anz. 56, 1941, p. 733.

- 771 b. (I. N. 2691). *Head of Diocletian (?)*. M.

H. 0.28. The occiput, part of the vertex, most of the ears and the nose and the lower lip broken off. The entire surface bruised and scratched, but not overworked. The head acquired in 1924 at Rome.

An elderly stout man with an unsophisticated and lively expression. The confusion of lines on the forehead and the

small pupils are quite impressionistic in their crude effect and as a contrast the modelling of the cheeks is delicately varied.

The beard is roughly stippled, the hair very superficially rendered by dots, everything almost without contours. The head is contemporary with 771 a and belongs to the time of Diocletian and Galerius, about 300 A. D. A head in German private ownership shows a very great likeness and both heads are probably portraits of the emperor Diocletian (Deichmann, *Röm. Mitt.* LV 1940 p. 239). See under 771 a.

2. Tillæg til Billedtavler pl. XII. In the supplementary catalogue of 1925 the head is treated under No. 761 a and is erroneously dated to 230-250 A. D. l'Orange: *Röm. Mitt.* 44, 1929, p. 187 and pl. 43. Same: Spätant. Portr. p. 30 No. 3 p. 114 seq. No. 25 and figs. 66 and 69. Fr. Gerke: *Die christlichen Sarkophage der vor-konstantinischen Zeit* p. 92.

772. (I. N. 834). *Roman lady of the 4th century A. D.* Head. M. H. 0.36. The nose, front part of the head veil, the entire occiput modern in plaster. The surface weathered and polished, on the neck probable vestiges of fire, traces of colour on the eyes. Shaped for insertion into a statue. Acquired 1890 at Rome.

The coiffure and the veil on the head are like those of No. 773, but the face is less mask-like, the eyes more naturally rendered and with a less staring look on account of the small, elevated, crescentic pupils. A melancholy, quiet woman with a touch of the gentle thoughtfulness of the devotee.

Billedtavler pl. LXVI. A. B. 57. Bianca Maria Felletti Maj, *Critica d'Arte*, Nuova Serie I 1941 p. 22 No. 22.

773. (I. N. 835). *Roman lady of the end of the 4th century A. D.* Pentelic marble.

H. 0.35. The nose is missing. Shaped for insertion into a statue. The occiput was separately-affixed and is missing. The original "porcelain-skin" of the surface covered with lime sinter and vegetable fibres. Acquired 1888 at Rome.

The eyes are set in enormous orbits and the small, crescentic, incised pupils have a curious sideward look, which recalls Ammianus Marcellinus' description (XXX 9, 6) of the look of the emperor Valentinian I. The modelling of the cheeks and the mouth is superficial and lends a mask-like

appearance to the face, the neck is primitively columnar. Across the crown is a thick veil, which is also known from the sarcophagus portraits of the period, the Syrian maforion, the forerunner of the nun's veil. Below this veil the frontal hair is as it were drawn taut into a flat double roll which covers the temples and ears. The head was earlier identified as Saint Helena, the mother of Constantine the Great, and the coiffure does certainly recall that of Helena in certain portraits of her (cf. R. Delbrück: *Spätantike Kaiserporträts* p. 46, 163 seqq. and pl. 64). But the face of our head is too "Byzantine" and suggests a later date; the agreement in style with a head at Strasbourg suggests about 360 A. D.

Billedtavler pl. LXVI. A. B. 58. Hekler: *Bildniskunst* 309 a. O. Wulff: *Altchristl. und byzant. Kunst* p. 157 fig. 153. A. W. Lawrence: *Classical Sculpture* p. 398, pl. 160 a. Bianca Maria Felletti Maj, *Critica d'Arte*, Nuova Serie I 1941 p. 82 No. 21. v. Blankenhagen, *Arch. Jahrb.* 59/60, 1944-45, p. 59 seq. and fig. 17. On the importance of the eyes in contemporary literature and art see Eitrem, *Symbolae Osloenses* XXII 1942 p. 61 seq.

774. (I. N. 836). *Constantius Chlorus*. Head. Fine-grained Italic marble.

H. 0.43, H. of face 0.20. The tip of the nose and both ears modern in plaster. The frontal locks broken off, the surface weathered and stained. Shaped for insertion into a statue. Acquired 1893 from Rome.

Of this unusual, bird-like head with the dented forehead, the undercut lower eyelids, the large cheek surfaces, the great jaws and gigantic neck Berlin (Aus dem Berliner Museum, *Kekulé gewidmet*, pl. III; L. Curtius: *Die antike Kunst* I p. 2 fig. 1) has a replica, and this, as well as the large size, bears witness that it is a famous man. The style suggests the beginning of the 4th century A. D., and agreement with medallion and coin portraits of Constantius Chlorus, the father of Constantine the Great is so great that one may risk the identification, even if the coin portraits of the emperors of this period generally are far from characteristic. The resemblance to an excellent medallion portrait of the emperor in the National Library at Paris (*Gaz. des Beaux-Arts* 1932, II p. 11 fig. 1) is especially great.

Billedtavler pl. LXVI. A. B. 560. Fr. Poulsen, *Rev. Arch.* 1932, XXXVI, p. 73 seqq. l'Orange: *Spätant. Portr.* p. 32 No. 11, p. 104 seq., p. 117 No. 33. The Berlin head *ibid.* figs. 76 and 78. On form of head cf. also fig. 70 *ibid.*



The Berlin head further published in Blümel: Röm. Bildn. Berlin p. 50, R 121 pls. 78-79. The identification with Constantius Chlorus is disputed by Sieveking Gnomon 11, 1935, p. 25, note 1.

775. (I. N. 838). *A Roman of the 5th century A. D.* Head. Italic marble.

H. 0.30. The back roughly modelled. The ears and the frontal locks damaged. The modern patchings completely removed, including the neck. On the crown is a hole probably for affixing a sacerdotal emblem (cf. A. B. 909).

The face with the weak chin and the long, unsymmetrical build is in the nature of a caricature. The head belongs to the Byzantine period and may be grouped with a number of portraits of the last half of the 5th century. It is thus about a hundred years younger than the latest of the Glyptotek's late antique portraits.

Billedtavler pl. LXVI. A. B. 55. Hekler: Bildniskunst 309 b. l'Orange: Spätant. Portr. p. 88 No. 9, p. 149 No. 123 and figs. 229 and 231.

- 775 a. (I. N. 2581). *Head of a Roman of the end of the 4th century A. D. M.*

H. 0.35. The nose restored in plaster. Chin and ears damaged. The surface somewhat weathered. The head was shaped for insertion into a statue, and the roughly finished occiput suggests placing in a niche. Acquired 1911 at Rome.

The long, lined, short-bearded face with the taut, downward drawn folds from the wings of the nose, which suggest a weakness in health, appears quite Byzantine and is stylistically related to and evidently only slightly older than the head of the bronze colossus at Barletta (A. B. 895/8), which presumably portrays a ruler of the end of the 4th century A. D. (O. Wulff: Altchristliche und byzantinische Kunst p. 158 and pl. XI. R. Delbrück: Spätantike Kaiserporträts p. 219 seqq. and pl. 116 seqq.).

Tillæg til Billedtavler pl. XII. Fr. Poulsen in Röm. Mitt. XXIX 1914 p. 67 seqq.

776. (I. N. 845). *Achilles in Skyros.* Sarcophagus fragment. M.

H. 1.04, l. 1.07. Ornaments, figures and faces much damaged. Acquired 1888 from Rome and reputed to have been found 1885 or 1886 in a vineyard outside the Porta Portese.

Framed by ornaments is a scene representing the following story: to free her son, Achilles, from taking part in the expedition to Troy, Thetis had placed him among the daughters of king Lykomedes in the island of Skyros disguised as a young girl. But it had been predicted by the oracle that the Greeks would only gain the victory if Achilles took part in the expedition; therefore Odysseus, accompanied by Diomedes, went to Skyros and obtained admission to the women's bower disguised as a pedlar and bringing with him a basket which, besides women's clothes, contained weapons. When at the same moment a trumpeter blew a martial fanfare, Achilles seized shield and spear, thus revealing his identity.

The story was greatly favoured in antique art (Philostratus Minor: Imagines I) and treated both in the art of painting (P. Herrmann: Denkmäler der Malerei I, colour-plate IV and pl. 5, fascicules 13-14; Helbig: Wandgemälde Nos. 1296-1303. L. Curtius: Die Wandmalerei Pompejis p. 206 seqq.) and in sarcophagus plastics (C. Robert: Die antiken Sarkophagreliefs II pls. VI-XX). To these are now added a fragment at Ostia and a mosaicpicture at Tipasa in North Africa. The reason of the popularity of the motive was that in Roman time Achilles was looked upon as the hero, who gave up an idle life among women for the active life of a soldier (cf. Fr. Cumont: Recherches sur le symbolisme funéraire des Romains p. 22 note 3).

In our fragment only Achilles' spear is preserved on the right. The kneeling woman is the princess Deidameia who is in love with him and is trying to hold him back. Above her is a nurse, standing. The warrior with the trumpet is steadying his helmet with his right hand. Behind him is a halberdier and the barbarically long-bearded king. The seated woman is presumably the queen and farthest left is Odysseus making signs with his right hand to Diomedes to call his attention to the success of his strategem.

This excellently sculptured sarcophagus fragment belongs to the 2nd century A. D. and originates from a sarcophagus of the "Greek" type with decoration in relief on all four sides.

Billedtavler pl. LXVI. N. C. G. text p. 216 seq., fig. 129. C. Robert: Antike Sarkophagreliefs II pl. XIII. Altmann: Architectur und Ornam. der ant.

Sarkophage p. 88. The latest collective treatment of the subject by Leschi, *Mélanges de Rome* LIV 1937 p. 26 seqq. and 37 seq. The fragment at Ostia reproduced by Calza: *L'Antiquarium di Ostia* (1935) p. 66.

777. (I. N. 846). *Sarcophagus with Bacchic scene*. M.

H. of lid 0.63, length 1.75, depth 0.66. H. of sarcophagus 0.67, l. 2.20, d. 0.68. From Villa Pacca at Rome and found at Ostia (cf. Nos. 783 and 784).

On the lid, which is too short and did not originally belong to the present sarcophagus, is a reclining Roman (half of the right foot modern in marble) with a wreath of flowers in the right hand, up towards which a dog (the snout modern) is crawling, and a pierced drinking bowl in the left through the hole of which a drink offering could be poured to the dead (milk was sacrificed to the dead, Sophocles: *Electra*, stanza 895. Cf. the derisive description in Lucian: *Charon* 22). A similarly pierced bowl is held by the reclining man on Bathyllus' sarcophagus in the Capitoline museum, which like ours is of Trajanic time, as the coiffure shows (Stuart Jones: *Museo Capitol.* pl. 15 No. 2; p. 72. Cf. G. Oeconomus: *De profusionum receptaculis sepulchralibus*. Athens 1924). The reclining dead on the lid, an inheritance from Etruscan sarcophagus plastics (cf. Collignon: *Statues funéraires* p. 371 fig. 236; Hekler: *Bildniskunst* pl. 132), is fairly common in Roman art (cf. for example *Journ. Rom. Stud.* III 1913 p. 142 and pl. VI and *Catal. Brit. Mus.* III 2335).

The sarcophagus, which was once shattered and has a few pieces affixed in the joints, e. g. on the right end where a corner and the hind quarters of the griffin are missing, has a griffin on the right end and a train of Bacchantes on the front. Farthest left Dionysus and Ariadne in a chariot drawn by two panthers. Riding on the foremost panther is a cupid playing the lyre, another cupid is seated on the front of the chariot, in the background are two Bacchantes, one noisily beating a pair of metal cymbals, and a satyr with a torch. Pan, who partly disguised as a goat is driving the team holding the reins in his right hand and with his left shouldering the thyrsus, the top of which is hidden by a cloth across the back of his head, is the central figure of the scene and forms a connection between the two halves by turning his head backwards and walking forwards at

the same time. In front of Pan are a satyr with a thyrsus, a fully robed Maenad with billowing clothing and blowing a double flute, and finally a Bacchante who, crowned with a cloth and lifting her lyre with her left hand, stands with her nude back and posterior turned towards the spectator. This peculiar type of figure is repeated in a relief fragment at Madrid (Arndt-Amelung 1742 left). Farthest right a running satyr with a goatskin sack on his left shoulder is trying to tear the Maenad's clothing off with his right hand.

This elegantly composed but somewhat superficially executed sarcophagus scene belongs, as the style shows (drilled pupils, neutral background), to the time of Hadrian.

Billedtavler pl. LXVI. N. C. G. 150. Stuart Jones: *Palazzo dei Conservatori* p. 181. Toynbee: *The Hadrianic School* p. 191 and pl. XXXIX 3. David Robinson, *Amer. Journ. Arch.* XXXVIII 1934 p. 507 note 2. The lid and its ritualistic character treated in detail by E. Dyggve in *Collections III* 1942 p. 225 seqq., figs. 1-3. Cf. same author: *Dødekult, Kejserkult og Basilika* (København 1943) p. 15 seq. and fig. 7, and for the significance of the bowl and the reclining dead Fr. Cumont: *Recherches sur le symbolisme funéraire des Romains* p. 417. In an article in *Amer. Journ. of Arch.* XXXVII 1933 p. 261 fig. 3 Cumont has reproduced a corner of our sarcophagus and states *Porta Salaria* to be the provenance, but this statement is evidently due to confusion with the Bacchic sarcophagi from the Licinian grave, which have now been described by Lehmann-Hartleben and Olsen: *Dionysic Sarcophagi in Baltimore* 1942. Graindor (*Bustes et statues portraits de l'Egypte Romaine* p. 22 seq.) prefers the interpretation of the attribute in the right hand of the figure as a marsupium, leather pouch, and not as a wreath of flowers; the form in itself, however, goes against this assumption.

777 a. (I. N. 2430). *Sarcophagus with Bacchic procession*. M.

H. 0.57, l. 1.98, d. 0.60. The surface is much weathered and the marble stained, but the composition is excellent, the scenes so full of action that bruises and defects are not noticed. Acquired 1909 from Rome.

Front: Farthest left a satyr standing on one leg and drawing the other (partly broken off) upwards to avoid a small panther which is snapping at it; at the same moment the satyr is evidently pouring wine from a wineskin down over the head of the panther. Dionysus and Ariadne are following in their chariot, both with vine leaves in their hair, Dionysus with a cantharus in the limp hand. The chariot is adorned with masks and drawn by two centaurs; the bearded one is playing a cithara and an amorino is

dancing on his back; the beardless one with bulging cheeks is playing the double flute (partly broken off) and prancing forward with forelegs raised high (cf. Amelung: *Vatik. Katalog* II pl. 7 No. 76). On the far side of a leafless tree Pan is dancing, trampling with one foot on a cista mystica as if it were a crupezion; the offended snake has come forward and is biting his foot; Pan's arms are broken off; he was presumably making tinkling noises with metal bowls raised high. In front of him a Maenad is hurrying off with billowing robes, furiously sounding a tympanum. Then follow against the background of a tree, three satyrs who are hauling the dead-drunk silen away on a deer hide; the rear one is also using his teeth to carry with. Below the silen a galloping panther. The corner is covered by a magnificent nude Bacchante who has earlier carried some object or other on her head. A magnificent termination, a breaking of the movement, transition to the decorative-architectural of excellent effect. (Cf. Altmann: *Architectur und Ornamentik der antiken Sarkophage* p. 88 seqq.).

On each end is a standing griffon.

Several of the scenes are known from elsewhere, for instance the group with the dancing Pan, the tree, the basket and the fleeing Maenad with the tympanum on a sarcophagus fragment at Constantinople (Mendel: *Cat. I*, No. 5). One is reminded of some lines from Catullus (64, 255 seqq.) about Dionysus' train where "some were shaking thyrsi with concealed points, some brandishing the limbs of the dismembered kid, others girdling themselves with snakes, and some celebrating obscure orgies in hollow cists . . . ., others were beating tambourines with rigid hands or making faint clashing noises with the delicate metal cymbals . . . ., some blowing the horn, others the flute."

Tillæg til Billedtavler pl. XII. The sarcophagus was bought for Rome at an auction at Florence. Collezione Gagliardi e Riofreddo, Firenze. 1908, pl. IX. 429. Not. Scavi 1934 p. 239 fig. 11; *ibid.* p. 230 seqq. Pietrogrande treats the large group of sarcophagi with similar scenes and figures. *Bull. Com. LXXII*, 1951, p. 150.

778. (I. N. 843). *The Casali sarcophagus. M.*

H. 0.68, l. 2.22, d. 0.83; H. of lid 0.31. The lid has been broken. The rest excellently preserved. Found 1775 in a grave at Via Appia and kept in Villa Casali on Mons Caelius at Rome for more than a

century. Acquired for the Glyptotek through the assistance of Julius Lange and Pietro Krohn in 1883 (Carl Jacobsen: *Ny Carlsberg Glyptoteks Tilblivelse* p. 23).

The central part of the sarcophagus is occupied by a rock surrounded on all sides by vines with leaves and grapes. On the rock to left the seated Dionysus with thyrsus holding out a drinking bowl to a recumbent panther, to right Ariadne with cantharus and tympanum, at her feet another panther. In front of the divine couple a wrestling match has taken place, the vanquished Pan, his hands tied behind his back, is being led away by two cupids, one carrying the palm of victory, the other threateningly brandishing a scraper (*strigilis*). On the ground, suggesting the palaestra is an overturned sand basket. Behind one of the cupids on the left is Dionysus' mystical basket, cista mystica, with the snake crawling out from under the open lid, and above is the victor of the wrestling match, the fat Silenus wearing a loin cloth and carrying the palm of victory raised in his right hand while with the left he is holding the vine. (Cf. the wrestling match between Cupid and Pan in Pompeian wall painting, W. Helbig: *Wandgemälde* Nos. 404 and 406).

On both sides deities witness the result of the match, on the left Hermes with his flat-crowned cap behind his back, wings in his hair, caduceus in his left hand and a cloak across his left shoulder. A vine-leaf crowned Bacchante is leaning towards him and a spying satyr follows. Farthest left and right a long bearded Dionysus with the nebris (the hide of a fawn) over the long kirtle, and thyrsus and tympanum in his hands. On Ariadne's right a satyr with throwing stick (*lagobolon*) is following and a bacchante is leaning against a column on which is represented a young Dionysus with his right hand resting on his head. The spaces in between are occupied by another mystical basket (*vannus mystica*) and a satyr child, below the latter a goat.

The left end is not decorated. On the right end are Cupid and a panther and on a column the mask of a silen.

The relief scenes on the lid are set in a rocky landscape with trees. Slightly left of the centre a repeated representation of Dionysus and Ariadne, reclining and with thyrsi, the former also with cantharus. Between them is a satyr



holding a lagobolon and a rhyton (drinking horn) up to his mouth. Ariadne is listening to a bacchante, who is blowing a double flute and treading a crupezion (metal cymbals on wooden blocks) with one foot. On her right is Pan who is tumbling about in drunkenness and being supported by two bacchantes who are hurrying to his aid. Then follow two bacchantes curiously peeping into vannus and cista mystica, while farthest out a young satyr is fleeing. Behind Dionysus stands a bacchante leaning against the rock and Dionysus with thyrsus is alighting from his chariot drawn by two panthers; riding on the foremost of the latter a cupid playing the lyre.

The reliefs of both sarcophagus and lid are modelled with great artistic skill and give a vivid picture of the life and games of the deity Dionysus.

The advanced masterly drilling technique warrants a dating to about 200 A. D. It is one of the best and most well preserved sarcophagi of that period.

Billedtavler pl. LXVI. In Matz-Duhn II p. 85 No. 2344 all earlier literature is quoted. N. C. G. 152. Br. Br. 410. Studniczka: Zur Ara Pacis p. 40. S. Reinach: Rép. Rel. II 180, 2. Rodenwaldt, Arch. Jahrb. 45, 1930, p. 143 with figs. 20-21 and Kunst der Antike (1927) p. 611. Sieveking, Festschrift Arndt (1925) p. 137 note 67. A. W. Lawrence: Classical Sculpture (1929) p. 375. Acta Arch. XI, 1940 p. 35. Cf. Aurigemma: Le terme di Diocleziano e il Museo Nazionale Romano p. 27 No. 56, pl. 16 seq. On the find: Via Appia Illustrata pl. 9.

778 a. (I. N. 2631). *Roman sarcophagus. M.*

H. 0.74, l. 2.09, d. 0.73. Acquired 1913 from Rome.

In the middle held by two winged Victory figures a medallion with the portrait of the deceased youth in a tunic and cloak (the head modern). At the bottom the medallion is supported by two youthful satyr figures with a pedum (shepherd's crook) placed on either side of a fruit basket and each accompanied by a panther with one of its paws on cista mystica and vannus mystica. Behind each Victory follows a genius with a fruit basket and (partly broken off) a pedum, one of them accompanied by a baying retriever, the other by an ibex. Behind them two recumbent figures, on the right Tellus (the earth deity) with a cornucopia, on the left Oceanos leaning against an urn and with oar and

reed plant as attributes. Across Tellus' head and cornucopia an irreverent little cupid is tramping. On the corners two more genii, each with fruit basket and thyrsus.

On each end is a hunter in an exomis (blouse garment) and a cloak, one with a fruit basket and two dead ducks, the other with a fruit basket and a bow.

The drilling of the hair and eyes suggests the 2-3 century A. D. On type and motive cf. Reinach: Rép. Rel. III 27, 1-3.

Tillæg til Billedtavler pl. XII.

779. (I. N. 853). *Roman sarcophagus. M.*

H. 0.54, l. 2.10, d. 0.59. Acquired 1888 from Rome.

The sarcophagus is unfinished, the figures, especially the medallion figure, are only abozzati. On the medallion a woman with a scroll and the helmet coiffure of the 3rd century. A. D. Below the medallion a shepherd milking a goat. Following sections with curving flutes are the corner figures, muses with heron feathers above their foreheads, on the right Thalia with two masks, on the left Melpomene on cothurni with a mask in her left and Hercules' club supported on a bull's head in her right.

Billedavler pl. LXVII. Fr. Gerke: Die christlichen Sarcophage der vor-konstantinischen Zeit p. 236, dates the sarcophagus to the 4th century, a dating which, however, the female coiffure contradicts. Stylistically and in its rough modelling the sarcophagus recalls one at Tarragona, Fr. Poulsen: Sculpt. Ant. Prov. Espagn. figs. 109-110. Cf. also a sarcophagus at Ostia, Nöt. Scavi 1910 p. 97.

779 a. (I. N. 2348). *A large sarcophagus in Bigio marble.*

H. 1.00, l. 2.30, d. 1.12. The sarcophagus, of which the bottom part has a beautifully rounded moulding, has ornaments on all four sides. Acquired 1909 from Rome.

On both sides S-shaped flutings, on the ends vertical. As the former were probably not used before the time of Hadrian, the earliest date of the sarcophagus must be the 2nd century A. D. (v. Sybel: Christliche Antike II, p. 46. Cf. for example P. Gusman: L'art décoratif de Rome I pl. 40 and Rodenwaldt, Arch. Jahrb. 45, 1930 p. 116 seq.).

The modelling is excellent in spite of the hard material.

Tillæg til Billedtavler pl. XII.

780. (I. N. 854). *Roman sarcophagus*. M.

H. 0.57, l. 1.68. The surface worn, an upper piece of the rim patched in marble. The sarcophagus originates from the Museo Torlonia and was acquired 1892.

Like No. 779 it is a sarcophagus of "the bath tub type" with curving fluting. In the middle a medallion with a lyre-playing youth (the head and right shoulder with the feminine drapery is a modern re-modelling). Below the medallion are two masks. On the corners death genii with reversed torches (cf. No. 176). On the ends shields and spears. 2nd century A. D.

Billedtavler pl. LXVII. Matz-Duhn II No. 2584.

780 a. (I. N. 2344). *Unfinished sarcophagus*. M.

H. of sarcophagus 1.37, of lid 0.43; l. of sarcophagus 2.42, of lid 2.47; d. of sarcophagus 1.25, of lid 1.30. The sarcophagus seems to have been found near Via Salaria together with a number of other sarcophagi in 1885 and was acquired for the collection in 1909 from the art dealer Simonetti at Rome. At present it has its place in the courtyard of the Glyptotek.

In the centre of the sarcophagus a portico (aedicula) with Corinthian spiral-shaped columns. The space in the middle was reserved for the inscription. On right and left a man and a woman each on a base, the former with a scroll in his left hand and book rolls at his feet, the latter, who strangely enough has her eyes closed, carries poppies in her left hand. The background behind the figures shows abbozzing work in different places; the finishing touch is also missing here. The corners have Corinthian columns, the left end has an aedicula with an Eros-Thanatos (cf. No. 780), the right a Hades gateway with reliefs in the four main panels, a hunter, a lion, a hunter, a bear.

On the lid are two hovering cupids with a blank inscription slab and corner acroteria with anthemias.

The sarcophagus, which was never finished, belongs to a group of north Italian sarcophagi, but a closely related specimen was found at Salona in Dalmatia. The short hair and the probable prick technique of the beard suggest the 3rd century A. D.

2. Tillæg til Billedtavler pl. XII. Lawrence, Amer. Journ. Arch. 32, 1928 p. 432 fig. 13. Rodenwaldt, Arch. Anz. 45, 1930, p. 168 seqq. and figs. 1, 3, 4.

781. (I. N. 855). *Roman sarcophagus*. M.

H. 0.66, l. 2.07, d. 0.70. The rim of the sarcophagus damaged and patched in plaster. Acquired at Rome.

Sarcophagi of this type with fluting sides and enormous walking lions on the corners belong to the middle of the 3rd century A. D. (Fr. Gerke: Die christlichen Sarkophage der vorkonstantinischen Zeit p. 15).

In the centre a beardless man with a scroll. Below him two masks.

Billedtavler pl. LXVII.

782. (I. N. 844). *The Marsyas sarcophagus*. M.

H. of the sarcophagus 0.63, of the lid 0.22, l. 2.10. Only the front part of the body and lid preserved, having been sawn off from the back part. Both parts have been shattered and a few chips are missing at the joints. Acquired 1887 through Consul Løytved in Beirut and originating from Sidon.

In the centre of the lid is the bust of the deceased, framed by a kind of garlanded portal of infulae (sacred ribbons), which forms "the crown of immortality", a common symbol in Roman Syria. Beard and hair type suggest Antonine time, the last half of the 2nd century A. D. (cf. No. 467). On the rim of the sarcophagus below the bust is the name of the deceased and a last farewell:

ΕΡΜΟΓΕΝΗ ΧΡΗCΤΕ ΚΑΙ ΑΛΛΗΕ ΧΑΙΡΕ  
ΖΗCΑC ΕΤΗ Ν

(Goodbye good Hermogenes thou who were never a burden (to anyone) and who lived for fifty years).

On the corners of the lid are masks. Next on the left Thalia with the mask of comedy and plectrum, and Apollo, also with plectrum and supporting his left elbow on a rock; between the figures are a griffin and Apollo's quiver and bow. On the right of the bust Artemis with hunting spear in her left hand, then follow her retriever, quiver and bow. Farthest right Erato with lyre and plectrum. The muses are wearing heron feathers above their foreheads. Apollon and Artemis personify sun and moon on the present sarcophagus, "deities useful to the dead."

On the sarcophagus is represented the contest between

Apollo and Marsyas, of which Apollodoros (Bibliotheca I 4, 2) relates the following: "The satyr Marsyas had found the double flute which Athena had thrown away because it spoiled her looks, and started a musical contest with Apollo. They made the agreement that the victor could treat his opponent as he liked when the contest had been judged. Apollo turned the cithara round and let Marsyas do the same with the flute and as the latter could not make the flute work Apollo was declared the most skilful and had Marsyas hanged in a high fir tree and flayed."

The tale, which was very popular both in sarcophagus plastics and in Pompeian painting is told in three scenes on the sarcophagus; it was also used by the Pythagoreans as a symbol of the victory of the lyre, the sacred instrument which raises souls to the heavens, above the flute which rouses the unclean passions. On the left with the (now broken off) double flute and distended cheeks, wearing a Corinthian helmet adorned with the picture of an owl, Athena is hurrying towards a well to look at her own reflection. The well is symbolized by a youth leaning against an urn from which water is flowing. Behind rocks and reeds between a stone-pine and an olive tree Marsyas with a pastoral staff in his hand is already lying in wait.

The principal scene is the contest, Apollo with lyre and (broken off) plectrum and Marsyas blowing the double flute. On the left as spectators, Dionysus with the thyrsus, Cybele with a mural crown and tympanon on which is represented a lion and a tympanon; below the rock on which she is sitting is her sacred animal, the lion. Following a muse is Athena, resting her hands on her lance. The principal figures are surrounded by five muses, among which we recognize Euterpe by her flute. The enthroned Leto with diadem and Melpomene, the muse of tragedy, wearing a mask on the top of her head, completes the central scene. On the sarcophagus itself are depicted 7, not 9, muses presumably representing the 7 celestial spheres. The two missing muses are represented on the lid.

The third scene, the flaying of Marsyas, is represented farthest right. Marsyas is hung in the tree, a kneeling Phrygian slave is whetting the knife for the flaying and behind him is another Phrygian, the weeping Olympos who on wall-

paintings is sometimes interceding in favour of his friend, Marsyas. (Cf. Philostr. *Imagines* I 20).

The work is excellent, worthy of a Greek sculptor. Stylistically the sarcophagus belongs to a group which covers the period 190-220 A.D. (cf. Fr. Gerke: *Die christlichen Sarkophage der vorkonstantinischen Zeit* p. 6 note 2. Cf. also *Bull. Comm. LXV 1937* p. 61 seqq.).

Billedtavler pl. LXVII. Clermont-Ganneau in *Rev. Arch.* 1888, I, p. 162 seqq. pls. 7-8. Same author: *Recueil d'archéol. orientale* I pls. XIV-XV and p. 285. *Rochers Lexikon* II 2 p. 2447. C. Robert: *Antike Sarkophagreliefs* III 2 pl. LXVIII and p. 260 (with bibliography). N. C. G. 151. Reinach: *Rép. Rel.* II 180, 1. Cagnat et Chabot: *Manuel d'arch. rom.* I p. 608 note 2. L. Curtius in *Städel-Jahrbuch* III 1924 p. 192. Gerke ö. c. Fr. Cumont: *Recherches sur le symbolisme funéraire des Romains* p. 18 seq. p. 245 seq. with fig. 63 and p. 316 seqq. and pl. XXXIV, 1.

783. (I. N. 847). *The Phaëton sarcophagus*. M.

H. 0.64, l. 2.07, d. 0.72. The head of a horse in the middle broken off, another and the figures of the left corner and the upper rim damaged. On the whole, however, excellently preserved. Found at Ostia, later in Villa Pacca at Rome. Cf. Nos. 777 and 784.

The tale of the son of the sun-god, Phaëton, who wanted to drive his father's horses across the heavens and perished on the way, was first brought into favour by the poets of Alexandria and was adopted by the poetry and art of Rome at the beginning of the Empire. The Glyptotek's sarcophagus is the main work within pictorial art, even in spite of the fact that the Louvre has a beautiful sarcophagus with this motive, originating from the Borghese collection. On the details of the tale see Philostratos: *Imagines* I 11 and Ovid's *Metamorphoses* 1,749-2,400. Recent finds have shown that both in the Mithraic mysteries and in late antique popular philosophy the tradition was used as a symbol of the universal conflagration which the almighty sets ablaze at the end of time to destroy our sinful earth. (Cf. Cumont: *Recherches sur le symbolisme funéraire des Romains* p. 16 seq.).

Our sarcophagus depicts the event in three scenes. On the left Phaëton making a supplicating gesture with his right hand in front of the enthroned sun god, who with his raised right hand makes an attempt to avert the plea. Below Helios the four seasons, at top the completely enwrapped Winter, then follows Autumn with a crown of grapes and a



fruit basket, then Summer with uncovered torso and a fruit basket and finally Spring with ears of corn and a flower basket. Behind Phaëton are the four wild horses of the sun god which young men are trying in vain to calm.

Centre, Phaëton's headlong fall from the chariot down towards the ground while the horses are breaking away in all directions and the Dioscuri gallop forward from either side to capture them. Below the horses are the reading Moira (goddess of fate) and Cynus, Phaëton's old friend, who was changed into a swan; the swan is seen in front of him.

The third scene, top right, shows Hermes, who is bringing the news of the catastrophe to the sorrowing Helios. The standing woman behind Helios is Clymene, Phaëton's mother, the other women his sisters, the Heliades, whose golden tears were flowing at his death (Philostr. *Imagines* I 11). The two reclining youths at the bottom presumably symbolize the earth and the ocean.

At the ends of the sarcophagus are shields.

The date is 2nd century A. D.

Billedtavler pl. LXVII. Matz-Duhn II p. 431 No. 3317. Roschers *Lexikon* III 2 p. 2198. Reinach: *Rép. Rel.* II 182, 2. N. C. G. 153. C. Robert: *Die antiken Sarkophagreliefs* III, 3, p. 417 No. 336; pl. 108. Fr. Gerke: *Die christlichen Sarkophage der vorkonstantinischen Zeit* p. 266 note 1 (identifies the youth with the anchor as the river Eridanus). Fr. Cumont: *Recherches sur le symbolisme funéraire des Romains* p. 17, 74 seq. and pl. II, 1. A. B. Cook: *Zeus* II p. 478 fig. 368.

784. (I. N. 848). *The Endymion sarcophagus*. M.

H. 0.52, l. 1.85, d. 0.54. The right foreleg of the foremost horse and the bridle of the hindmost horse damaged. Same provenance as Nos. 777 and 783.

The text of the setting of this sarcophagus can be read in Lucian, *Dialogues of the Gods* (11, 2), where the goddess of the moon, Selene, says to Aphrodite: "To me dear Venus he (the shepherd Endymion) appears very handsome, especially when lying asleep on his hunting pelisse spread upon the rock, and holding a few javelins seemingly just slipping from his left hand, while his right arm with inexpressible grace is brought round beneath his head, so that his hand covers a part of his beautiful face. In this attitude he lies dissolved in the most charming slumber, and his gentle breath is as pure and fragrant as if he were fed with ambrosia. I

confess to you that I cannot then refrain from gliding down as lightly as possible, and stealing up to him on tip-toes for fear of breaking his repose, and then—yet why need I tell you what follows? Suffice it to say, that I do not deny that I am quite out of my senses with love?"

The motive has been used in Pompeian painting (for example Paul Herrmann: *Denkmäler der Malerei Serie I* pl. 136) and sarcophagus plastic (C. Robert: *Antike Sarkophagreliefs* III 1 p. 54 seqq. and pls. XII-XXV. Gisela Richter in *Bull. of the Metropolitan Museum* XX 1925 p. 77 seqq.). The significance of this myth on the sarcophagi must be sought in ancient ideas of the moon-goddess' influence on the fate of the dead.

On our sarcophagus the scene is flanked by two Eros-Tha-natus figures leaning against the reversed torch (cf. Nos. 780 and 780 a). On the left is Endymion reclining in the position described by Lucian, but with his arms in opposite positions and with a shepherd's staff (lagobolon) in his right hand instead of the javelins. To make him sleep undisturbed a long-bearded deity of slumber, Hypnos, is pouring poppy-juice over him from a horn and holding on to a stone-pine at the same time. With two cupids hovering in front of her, the topmost with a torch burning in the night, and in her billowing robes, Selene is alighting from her chariot and approaching on tip toe and with bent head (cf. the beautiful Selene statue at Braccio Nuovo, Amelung: *Vatik. Katalog* I pl. 9 No. 50). On her head is the crescent moon and standing on the back of the foremost horse a small cupid carrying a whip in his right hand is toiling with the reins. Standing to the right of the horses and dressed as a huntress, a winged goddess of Selene's train is trying to soothe the foremost horse with her right hand while in her left she is carrying a torch (the point broken off; parts of the wings also damaged and restored). Then follows, patting his dog, a seated shepherd with sheep and goats. His hair and beard type warrants a dating of the sarcophagus to the 3rd century A. D., which agrees with the technique and style of the reliefs.

The right end is without ornament, the left has two indistinct ornaments, probably a spear and a quiver.

Billedtavler pl. LXVII. Matz-Duhn II No. 2729; the lid, which is described, is not in the Glyptotek. C. Robert: *Die antiken Sarkophagreliefs* III

1 pl. XIV No. 49. S. Reinach: Rép. Rel. II 182, 1. Fr. Gerke: Die christlichen Sarkophage der vorkonstantinischen Zeit p. 5 note 1, p. 35, p. 120 note 3, p. 122. Fr. Cumont: Recherches sur le symbolisme funéraire des Romains p. 246 note 2 and pl. XXIII, 1. The Endymion sarcophagus described by Matz-Duhn II p. 187 No. 2714 (cf. C. I. L. XIV 662) does not seem to be identical with the one in the Glyptotek.

784 a. (I. N. 2301). *Oval sarcophagus (bath-tub type)*. M.

H. 0.65, l. 1.76. The right foot of the hovering cupid missing. Acquired 1908 at an auction at Rome.

A sleeping woman, above her a hovering cupid with a wreath, on right and left cupids with peacock and wreath. On each end a lion killing a horse.

The sleeping person, who is identical with the deceased, reclines in a position which, though unnatural, is also known from other similar renderings: the left elbow supported on a stone, one cheek resting on the hand and the right arm raised above the head. (Cf. Ariadne, Amelung: Vatik. Katalog II pl. 57. Br. Br. 167). The slit between the closed eyelids is not in the central part of the eye as it usually is in antique renderings, but the whole of the eye is covered by the upper lid.

A sarcophagus of this type shaped as a bath tub or a wine-press (cf. the relief on the end of No. 830 a), was called *λγνός* by the Greeks.

Tillæg til Billedtavler pl. XII. Collezione Benvenuto Cosentini. Naples 1908, pl. V No. 466.

784 b. (I. N. 2599). *Colossal sarcophagus of the bath-tub type*. M.

H. 1.37, l. 2.75. Acquired 1912 at Rome.

Curving flutings and two enormous lion heads (cf. the vessels on the end of 830 a). In the centre a much damaged relief of a Nike with one foot on a pedestal chiseling letters on a tablet. (Cf. S. Reinach: Rép. Rel. III 120, 2).

Tillæg til Billedtavler pl. XII.

784 c. (I. N. 2350). *Sarcophagus with six cupids*. M.

H. 0.65, l. 2.20. The central part of the frontal hair of the principal figure overworked. The free leg of the two medallion-carrying cupids restored. Decorated only on the front. Acquired 1909 from Rome.

Six cupids or genii, the outer four with fruit baskets and other partly broken off attributes, the two in the centre carrying a medallion with the bust of the deceased: it is a woman, her style of hair that of the middle of the 3rd century A. D. (cf. Nos. 751, 757, 758); she is wearing a tunic and cloak and holding a scroll in one hand. The pupils are not drilled. Below the medallion a Medusa mask and a recumbent woman: Tellus, the earth goddess (cf. Daremberg-Saglio s. v. Tellus p. 82. Robert: Antike Sarkophagreliefs II pl. LXV 201. Röm. Mitt. XV 1900 p. 323 seq., fig. 1).

Tillæg til Billedtavler pl. XIII.

785. (I. N. 850-51). *A child's sarcophagus with racing cupids*. M.

H. 0.30, l. 1.46. Has been shattered and the joints are smeared with plaster. Small parts broken off. Acquired 1892 from the art dealer Martinetti at Rome and reputed to have been found in the Licinian grave (see under No. 601).

Cupid races are much favoured on children's sarcophagi. In the Sala delle bighe of the Vatican alone are four (Helbig-Amelung: Führer Nos. 330-32) and one of the best is at Naples (Guida Ruesch No. 597). Farthest right is the goal, meta, two tapering pillars on the "spina", the long central wall round which the race took place. The victorious chariot is driving forward and both the driver and the small cupid on the back of the hindmost horse are turning round with one arm raised in triumph. Below the prancing team of three is a crawling cupid who has fallen from chariot or horse. The following chariot has an accident, the horses fall, the chariot rolls on to the back of one of the horses, the driver falls headlong and the other small cupid falls from the horse's back moaning. In the background is the signalling apparatus with the four hoisted egg-shaped sacks (ovaria); one was taken down for each lap. The two following teams are driving forward at full speed with driver and "jockey" and—on account of horror vacui—a fallen cupid under the horses. Cumont (Recherches sur le symbolisme funéraire des Romains p. 348 seq.) explains the motive as the souls driving towards the heavens, inspired by Plato's dialogue Phaedrus (248 A). Cf. also Cumont o. c. p. 461.

On the ends griffon and horseman.

2nd century A. D.

Billedtavler pl. LXVII. On sarcophagi reliefs with genuine chariot races see Lippold: Vatik. Katalog III, I, p. 129 seq. Journ. of the Walters Art Gallery XI 1948 p. 9 seq., fig. 2.

786. (I. N. 849). *Roman sarcophagus with hunting scenes. M.*

H. 0.92, l. 2.10, d. 1.06. Almost intact with the exception of the point of Virtus' spear, which is modern. Found at Vigna Casali at Rome and acquired 1887 at the art dealer Scalabrini's auction.

The principal person, the deceased, is represented on horseback in the centre wearing a tunic with belt, long trousers, sword at his side and cloak; the horse's back is covered with a lion's skin. With his right hand he has just thrown a javelin, hitting the chest of the onrushing lion, the point is emerging behind the foreleg. Behind him Virtus is advancing with sword, helmet and javelin in her right hand; this character, which personifies male valour, belongs in fact only to the hunting reliefs of the Roman emperors, but was transferred to the Hippolytan sarcophagi and the hunting sarcophagi of the aristocracy. Following Virtus are two servants, the one with javelin and hound, the other with hunting spear. To the right of the head of the principal character is the head of a third servant. On the right above and behind the lion are a mounted servant and one running with shield and hunting spear. The terrain is teeming with fleeing and killed game: above the lion, a stag and a boar, on the ground an aurochs, a boar and two stags. Farthest left, Silvanus seated on a rock with an oak branch in his hand, below him an eagle tearing a hare asunder. Most fascinating are perhaps the hounds of various breeds in full cry across the picture (cf. on dog-breeds, Babrios' 85th fable).

On the left end a griffin, on the right two griffins and a candelabrum.

As suggested by the beard and hair type of the principal character the sarcophagus belongs to the middle of the 3rd century A. D. (Cf. Laborde: Monuments de la France I pls. 102-103. S. Reinach: Rép. Rel. II 302, 1. Espérandieu: Recueil V. p. 29 No. 3677).

Billedtavler pl. LXVII. Matz-Duhn II p. 277 No. 2948. N. C. G. 154. On Virtus see G. Rodenwaldt: Ueber den Stilwandel in der antoninischen Kunst, Abh. Berl. Akad. 1935. Phil.-hist. Kl. No. 3 p. 6 with note 3. Cambridge Ancient History, Vol. of plates V p. 190 seq. and text vol. XII p. 555. (Rodenwaldt). F. Gerke: Die christlichen Sarkophage der vorkonstantinischen Zeit

pp. 4, 13, 123 note 1, 261 note 2. M. Gütschow: Das Museum der Prätextat-Katakomben p. 86 (58) No. 8. The entire sarcophagus group was treated by Rodenwaldt, Arch. Jahrb. 51, 1936 p. 96 and fig. 14, and by the same author in Kunst d. Antike (1927) pp. 614-615.

786 a. (I. N. 2347). *Hunting sarcophagus of the 3rd century A. D.*

M.

H. 0.80, l. 2.16, d. 0.77. There is a drawing of the sarcophagus in dal Pozzo (Windsor) IV 59,60 and thus it must have been known at Rome in the beginning of the 17th century. Acquired 1907 at Rome.

In the centre the deceased on horseback, with the skin of a lion as saddle-cloth, brandishing a (partly broken) hunting spear against a boar, which is being attacked by a small hound. The principal character is beardless in the dal Pozzo drawing; so the present short beard which recalls that of Caracalla is modern. On the right a horseman urging on the hunt by voice and gesture, further a fleeing antelope and a hurrying servant with a small shield (rendered in shortened form and partly broken off). On the ground killed game: a wild goat and a stag (the horns broken off), the throat of which a hound is biting. Left of the deceased, a servant wearing a blouse garment, exomis; the latter figure is also found on a similar sarcophagus relief in Villa Medici (Matz-Duhn 2967); more frequently this companion of the deceased is also on horseback and is constantly repeated in the boar hunts, while in the lion hunts the deceased is accompanied by Virtus (examples at Pisa, Dütschke I No. 163, at Villa Pamfili, Matz-Duhn 2973, at Dresden, Augusteum 210 and Hettner 122 (149). On Virtus cf. No. 786 and Amelung: Vatik. Katalog II pl. 7 No. 93 and text p. 269 seq. Helbig-Amelung: Führer I 895 and II 1203).

On the left of this follower, who is carrying a sword, are a galloping horseman and two fleeing stags. In the foreground two servants struggling with a stag and a boar, which have been caught in a net suspended between a laurel and an olive tree. Outside the net a baying hound which, like the other dogs, is wearing a broad collar.

On the left end of the sarcophagus a tree and a servant with a dog on a leash and a hunting net across his shoulder. On the right end two servants carrying a net, the foremost accompanied by a dog, the hindmost carrying a stick. (Cf.



Billedtavler pl. LXVII. On sarcophagi reliefs with genuine chariot races see Lippold: Vatik. Katalog III, I, p. 129 seq. Journ. of the Walters Art Gallery XI 1948 p. 9 seq., fig. 2.

786. (I. N. 849). *Roman sarcophagus with hunting scenes. M.*

H. 0.92, l. 2.10, d. 1.06. Almost intact with the exception of the point of Virtus' spear, which is modern. Found at Vigna Casali at Rome and acquired 1887 at the art dealer Scalabrini's auction.

The principal person, the deceased, is represented on horseback in the centre wearing a tunic with belt, long trousers, sword at his side and cloak; the horse's back is covered with a lion's skin. With his right hand he has just thrown a javelin, hitting the chest of the onrushing lion, the point is emerging behind the foreleg. Behind him Virtus is advancing with sword, helmet and javelin in her right hand; this character, which personifies male valour, belongs in fact only to the hunting reliefs of the Roman emperors, but was transferred to the Hippolytan sarcophagi and the hunting sarcophagi of the aristocracy. Following Virtus are two servants, the one with javelin and hound, the other with hunting spear. To the right of the head of the principal character is the head of a third servant. On the right above and behind the lion are a mounted servant and one running with shield and hunting spear. The terrain is teeming with fleeing and killed game: above the lion, a stag and a boar, on the ground an aurochs, a boar and two stags. Farthest left, Silvanus seated on a rock with an oak branch in his hand, below him an eagle tearing a hare asunder. Most fascinating are perhaps the hounds of various breeds in full cry across the picture (cf. on dog-breeds, Babrios' 85th fable).

On the left end a griffin, on the right two griffins and a candelabrum.

As suggested by the beard and hair type of the principal character the sarcophagus belongs to the middle of the 3rd century A. D. (Cf. Laborde: Monuments de la France I pls. 102-103. S. Reinach: Rép. Rel. II 302, 1. Espérandieu: Recueil V. p. 29 No. 3677).

Billedtavler pl. LXVII. Matz-Duhn II p. 277 No. 2948. N. C. G. 154. On Virtus see G. Rodenwaldt: Ueber den Stilwandel in der antoninischen Kunst, Abh. Berl. Akad. 1935. Phil.-hist. Kl. No. 3 p. 6 with note 3. Cambridge Ancient History, Vol. of plates V p. 190 seq. and text vol. XII p. 555. (Rodenwaldt). F. Gerke: Die christlichen Sarkophage der vorkonstantinischen Zeit

pp. 4, 13, 123 note 1, 261 note 2. M. Gütschow: Das Museum der Prätetast-Katakomben p. 86 (58) No. 8. The entire sarcophagus group was treated by Rodenwaldt, Arch. Jahrb. 51, 1936 p. 96 and fig. 14, and by the same author in Kunst d. Antike (1927) pp. 614-615.

786 a. (I. N. 2347). *Hunting sarcophagus of the 3rd century A. D. M.*

H. 0.80, l. 2.16, d. 0.77. There is a drawing of the sarcophagus in dal Pozzo (Windsor) IV 59,60 and thus it must have been known at Rome in the beginning of the 17th century. Acquired 1907 at Rome.

In the centre the deceased on horseback, with the skin of a lion as saddle-cloth, brandishing a (partly broken) hunting spear against a boar, which is being attacked by a small hound. The principal character is beardless in the dal Pozzo drawing; so the present short beard which recalls that of Caracalla is modern. On the right a horseman urging on the hunt by voice and gesture, further a fleeing antelope and a hurrying servant with a small shield (rendered in shortened form and partly broken off). On the ground killed game: a wild goat and a stag (the horns broken off), the throat of which a hound is biting. Left of the deceased, a servant wearing a blouse garment, exomis; the latter figure is also found on a similar sarcophagus relief in Villa Medici (Matz-Duhn 2967); more frequently this companion of the deceased is also on horseback and is constantly repeated in the boar hunts, while in the lion hunts the deceased is accompanied by Virtus (examples at Pisa, Dütscheke I No. 163, at Villa Pamfili, Matz-Duhn 2973, at Dresden, Augusteum 210 and Hettner 122 (149). On Virtus cf. No. 786 and Amelung: Vatik. Katalog II pl. 7 No. 93 and text p. 269 seq. Helbig-Amelung: Führer I 895 and II 1203).

On the left of this follower, who is carrying a sword, are a galloping horseman and two fleeing stags. In the foreground two servants struggling with a stag and a boar, which have been caught in a net suspended between a laurel and an olive tree. Outside the net a baying hound which, like the other dogs, is wearing a broad collar.

On the left end of the sarcophagus a tree and a servant with a dog on a leash and a hunting net across his shoulder. On the right end two servants carrying a net, the foremost accompanied by a dog, the hindmost carrying a stick. (Cf.

Haug and Sixt: Die römischen Inschriften und Bildwerke Württembergs<sup>2</sup> 1912 p. 14). The sarcophagus in inferior to No. 786, but evidently dates from the same period, the middle of the 3rd century A. D. The golden age of the hunting sarcophagi falls between 220 and 250 A. D.

Tillæg til Billedtavler pl. XIII. Auct. E. Castellani, Rome 5-20 April 1907 No. 402, pl. 25. N. C. G. text p. 218 note 2. Rodenwaldt, Arch Jahrb. 51, 1936 p. 97 with note 1. Same author in Cambridge Ancient History XII p. 553 and vol. of plates V 190 a-c. Fr. Gerke: Die christlichen Sarkophage der vor-konstantinischen Zeit p. 4, 15 seq., 20, 123 note 1, 236 note 3, 261.

787. (I. N. 1299). *Roman sarcophagus with a lighthouse and ships.* M.

H. 0.52, l. 1.78, d. 0.54. Well preserved, only the figures in the stern of the ships somewhat damaged. Purchased 1895 by Carl Jacobsen at Villa Borghese at Rome and reputed to have been found at Ostia.

Three ships are sailing across the waves, all canvas set and steering-oars out, two towards the right and one towards the left. The three men aboard each ship are occupied with steering-oar and sails. Among the waves are dolphins; a man has fallen overboard; on the left a small boat. Farthest left is a house with balcony from which two men are waving farewell while the servant in the doorway is holding a plate of cakes and fruit, and another (round the corner) has a basket in one hand and is making a saluting gesture with the other. On the right is a lighthouse with two square stories and a round tower, from which the fire is blazing. Form and provenance suggest the lighthouse at Ostia, built by the emperor Claudius (Sueton, Claudius 20) and bearing a certain resemblance to the famous lighthouse at Alexandria (Pharos); this assumption is furthermore supported by a picture of a similar lighthouse in a large mosaic near the market in front of the theatre at Ostia (cf. Arch. Anz. 53, 1938, p. 327 seq.).

Presumably it was a merchant, probably a corn merchant at Ostia, who had this sarcophagus made. Nautical scenes on sepulchral monuments were common from Hellenistic times and were especially favoured in Roman times by the coastal towns of the Campagna, where many people grew rich on commerce (cf. Altmann: Röm. Grabalt. p. 252). The

richest sarcophagus of this type is in the Vatican, Helbig-Amelung: Führer I No. 132. Retail trade was looked upon with contempt in ancient times, wholesale trade alone was respected (Cicero: De officiis I 151).

On the ends Gallic shields and axes roughly incised.  
2nd or 3rd century A. D.

Billedtavler pl. LXVII. Hermann Thiersch: Pharos p. 17. C. Robert in Hermes 46, 1911, p. 252. Fr. Gerke: Die christlichen Sarkophage der vor-konstantinischen Zeit p. 162 seqq. A parallel is found in Reinach: Rép. Rel. III 229, 1. Cf. also a mosaic from Isola Sacra, Porto Trajano's sepulchral town. G. Calza: La Necropoli del Porto di Roma nell' Isola Sacra (1940) p. 169 fig. 83. Pictures of the Ostia lighthouse have been collected by G. Stuhlant, Röm. Mitt. LIII 1938 p. 139 seqq.

787 a. (I. N. 2576). *Relief fragment from a sarcophagus.* M.  
Greatest height 0.23. Acquired from Rome.

On the left is the torso of a man with a chlamys across his left shoulder, a short beard and chiselled pupils; the face is in profile, the body turned as, with an energetic movement, he is stretching his right arm forwards, with the effect that his back is half turned towards the spectator. Behind him part of a swelling sail (cf. Nos. 787 and 832).

2nd century A. D.

Tillæg til Billedtavler pl. XIII.

788. (I. N. 852). *Roman sarcophagus.* M.

H. 0.44, l. 1.82, d. 0.52. The ends with the griffins much damaged. Acquired 1887 from the art dealer Giacomini at Rome.

In the centre two hovering cupids with a laurel-garlanded medallion, on which the young deceased person is depicted. His style of hair suggests the latter half of the 3rd century A. D. Below, two overturned flower vases and a bow and quiver. On the ends, Cupid embracing Psyche (cf. No. 789, Collignon: Essai sur les monuments grecs et romains relatifs au mythe de Psyche, Paris 1877, and a sarcophagus in the Lateran, Syria X 1929 p. 231, pl. 42,2).

At each end a griffin.

Billedtavler pl. LXVIII.

788 a. (I. N. 2468). *Late Greek sarcophagus.* M.

H. (with lid) 1.04, L. 1.80. Only the front decorated. Found in the vicinity of Rome on the road to Tibur and acquired 1910.

Of normal Roman type, this sarcophagus is decorated with three winged and clothed genii holding a massive fruit garland; above this on one side are two satyr masks, on the other two bacchant (or Dionysus) masks. On the ground below are numerous clusters of grapes of which hares, doves, peacocks, farmyard fowl and other birds are eating.

On the lid are two small genii carrying an inscription panel. Left: a shepherd with sheep in a rocky landscape with trees; right: woman with her hair in the style of the middle of the 3rd cent. A. D. and with a scroll in her hand in front of a parapetasma (cloth \*) borne by two cupids.

The sarcophagus is richly painted: Hair and beard and the animal bodies are in yellow, though the hares are yellow only about the neck. The deceased has traces of red pigment in hair and face, perhaps iron oxide from the soil.

There is nothing particularly Christian about this sarcophagus, for the shepherd among the sheep is also a motive on pagan sarcophagi, especially the Endymion specimens, and in ivory reliefs (cf. Nos. 779, 784 and Robert: *Antike Sarkophagreliefs* III, 1 pls. XIV-XVIII and XXII. *Virgilio picturae antiquae ex codicibus Vaticanis*. Roma 1835. Pl. III seqq. v. Graeven: *Antike Schnitzereien* p. 34. Cf. Arndt-Amelung 1171). Later on the scene is applied symbolically in catacomb painting for Christ and the Church (v. Sybel: *Christliche Antike* I p. 243). The other decoration is also common to both pagan and Christian (v. Sybel l. c. II p. 61. Museo Torlonia pl. CXVII 458). The scroll in the woman's hand does not appear until Roman times; in the Hellenistic period it is carried only by males, but in the Roman era many ladies were crammed with learning (cf. Pfuhl, *Arch. Jahrb.* XXII 1907 p. 121. Plutarch: *Pompejus* cap. LV. Juvenal: *Sat.* VI v. 434 seqq.).

In an earlier period, the beginning of the Empire, the woman, representing the skilful housewife, was depicted carrying account tablets. Cf. L. Curtius: *Die Wandmalerei Pompejis* pls. XI and XII and p. 378.

Nor is there any Christian allusion in the inscription, which reads:

\*) Parapetasma was usually a door curtain. Peristroma was a rug to cover the dining couch.

Αὐρ(ηλίαν) Κύ[ρι]λλα[ν] τήν  
καὶ Ὑπ[ε]ρεχίαν  
τῇ[ν] ἐαντοῦ ἐκγό-  
νη[ν] Αὐρ. Νεί-  
κανδρος ὁ λ[α]μ-  
πρό(τατος), δυνστηχῆς  
πάππος

The girl whose portrait is carved on the right in front of the parapetasma has two names: Aurelia Kyrilla and Hyperechia, a not uncommon occurrence especially in late antiquity (on which see Fr. Preisigke: *Wörterbuch der griechischen Papyrusurkunden* II col. 149. Indeed there is an instance of the same person having three names connected by καί; R. Wünsch: *Sethianische Verfluchungstafeln* No. 20 seq.). The abbreviation in the 5th-6th line ΛΑΜΠΡΟ means λαμπρότατος, a title used in the 2nd and 3rd centuries of people of the rank of senator (cf. David Magie: *De Romanorum iuris publici sacrique solemnibus in graecum sermonem conversis*. Leipzig 1905, pp. 30 and 51). As regards the advanced iotacism cf. Meisterhans: *Grammatik der attischen Inschriften* p. 39 par. 26 (Cf. Furtwängler: *Gemmen* II 231 No. 32).

Translation of the inscription: Aurelia Kyrilla also called Hyperechis, his grandchild, (interred) Excellency Aurelios Nikandros, the unhappy grandfather.

Tillæg til Billedtavler pl. XIII. Not. Scavi 1884 p. 105. I. G. XIV 1487.

788 b. (I. N. 2626). *Sarcophagus with cockfight*. M.

H. 0.88, L. 2.27. Only the front decorated. Formerly in the Palazzo Orsini, Rome. Acquired 1913.

Two genii bearing a medallion with inscription, resting upon a palm trunk. In front of it a cockfight; one bird standing with feet together and head lowered, and its owner behind, weeping; the victorious cock also seems worse for wear, but its master is bending over it and extending the palm leaf, symbol of victory. Out at the corners of the sarcophagus are genii hastening with torches. Between the legs of all the genii are quivers and bows.



Cockfighting was a great favourite in antiquity and they are often depicted right from the black-figure vases (cf. O. Keller: *Die antike Tierwelt*<sup>2</sup> II p. 136, and *Arch. Anz.* 1913 p. 440 seq. No. 15). A particularly elaborate rendering which explains the details in ours is to be found on a cinerary urn in the Lateran (Benndorf-Schöne: *Bildwerke des later. Mus.* No. 189).

The inscription on the medallion is lined in with red paint and runs:

SEPTIMIUS  
BOETHVS E. Q. R  
ET IVLIA  
IVLIANE O. N. M  
EIVS VIVI. SIBI  
POSVERVNT

Abbreviation, line 2: eques Romanus; line 4: (h)on(esta)m(atrona). Cf. H. Dessau: *Inscript. lat. selectae* 6333, 7217.

On the rim of the sarcophagus is another inscription:

SOF. . . NI. . . EXVPERI

Tillæg til Billedtavler-pl. XIII. C. I. L. XIV 2220.

789. (I. N. 1890). *Roman sarcophagus. M.*

H. 0.63, L. 1.95. Much damaged and patched, e. g. the noses and parts of the wings of the cupids, the heads of Tellus and Oceanus, the arms of Tellus, the sheep's head, the heads of Amor and Psyche in the group on the right, etc. Purchased 1902 in Rome.

Two cupids are holding a medallion, on which the deceased, an old gentleman, is wearing a toga with a broad fold in the style of the 3rd century, the so-called toga tra-beata. His neck and head being worked over it is impossible to say whether or not he originally had a short, pecked beard. Below this are Tellus with sheep and flowers, Oceanus with urn and marine monster, whose head is missing. Between them are infant feet, the remains of two cupids. In the corners are Amor and Psyche (compare No. 788) and beyond them a cupid fleeing with a hare from a leaping hound.

Billedtavler pl. LXVIII. Dyggve, *Collections II* 1938 p. 201 seq. and fig. 16.

789 a. (I. N. 2342). *Roman sarcophagus, 3rd cent. A. D. M.*  
H. 0.50, L. 1.96, W. 0.63. Acquired 1909 from Rome.

Two hovering genii holding a shield, supported below by two sphinxes. On the shield the inscription:

D. M  
M. CORNELIO  
IVSTINO. QVI  
VIXIT. ANNIS  
XXV. M. CORNE  
LIVS. IVLIVS  
PATER

On each side on the ground are bow and a quiver and at the corners a genius running with a lighted torch. On each end a griffon. The lid is ridged; in the "tympanum" a burning torch. On the high rim of the front cupids are hunting stags, wild boars and a wild ass. The work and inscription refer to the 3rd century A. D.

Tillæg til Billedtavler pl. XIII.

789 b. (I. N. 2302). *Roman sarcophagus, 3rd cent. A. D. M.*

H. 0.56, L. 1.98. Poor work. Acquired 1908 from Rome. Came from a Neapolitan collection.

In the centre the deceased, a middle aged woman with a scroll in her hand in front of a parapetasma held by two hovering cupids. The style of her hair makes it possible to date the work to the first part of the 3rd century. Below the cupids a peacock. Out at the sides a standing cupid. On each end a stag being attacked by a dog.

Tillæg til Billedtavler pl. XIII. Collezione Cosentini, auct. 16/3-3/4 1908 No. 583, pl. 5. Fr. Poulsen: *Etruscan Tomb Paintings* p. 56 fig. 44.

789 c. (I. N. 2349). *Roman sarcophagus. Italic marble.*

H. 0.61, L. 2.20, W. 0.80. Acquired 1909 in Rome.

A married couple in the centre: an elderly, short-bearded, bald-headed man in tunica and toga and his somewhat younger wife. Her coiffure and the type of his beard refer the work to the first half of the 3rd century A. D. On each side a hovering genius and below it a burning torch lying

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on the ground. The position of the arms of the genii suggests  
a medallion painted around the couple.

Tillæg til Billedtavler pl. XIII.  
N. 1300

790. (I. N. 1300). *Front of a column-decorated sarcophagus*. M.  
H. 0.98, L. 1.68. The fragment was formerly completed in plaster.  
ions in marble and the damaged part of the figures restored in plaster.  
Bought 1895 by Carl Jacobsen at the Villa Borghese in Rome.  
The front is divided into two separated by a deep groove.

The front is divided into two (original three) portals separated by columns having composite capitals and spiral fluting and with the figures standing against suspended curtains (parapetasmata). Above the cornices the interstices are filled with remains of fruit baskets and griffons. The slab has been reused in medieval times, the back being carved with eight birds, presumably to serve as the front of an altar.

In the central niche is an elderly, short-bearded man wearing tunic and toga with a broad fold (compare No. 789 and Arndt-Amelung 2358), joining hands with an elderly woman; the space between is occupied by a cupid with a fruit basket. This *dextrarum iunctio*, familiar from numerous Roman sepulchral altars, cinerary urns and sarcophagi (cf. Altmann: *Röm. Grabaltäre* pp. 205 and 233 seq.; Boll. d'Arte III 1909 p. 295 Note 7; Cagnat et Chabot: *Manuel d'arch. rom.* I p. 578 seq. with fig. 213) seems to originate from official representations of imperial domestic harmony (*concordia*) and becomes common only after the middle of the 2nd century A. D. In addition to the handclasp the couple are generally united by a *hymenaeus*, Eros with the marriage torch. In the 3rd century especially the representation of "the eternal marriage" was often used and expressed both in picture and sepulchral verse (Fr. Cumont: *Recherches sur le symbolisme funéraire des Romains* p. 87. Overbeck: *Kunstmythologie* II p. 131 seq.). The beard type of the elderly man as well as other features make it possible to date the sarcophagus to the 3rd century A. D., presumably the period 250-70.

In the right-hand niche is another small genius as well as a long-bearded, cynical philosopher with his travelling bag (*πίρρα*) over his shoulder and the scroll at his feet (cf. Rev. Arch. XXXIII 1931 p. 1 seqq.).

# Roman Sarcophagi

[illegible]

791. (I. N. 856). Roman sarcophagus from Laodicea. M.  
H. 1.07, L. 2.44, W. 1.07. The rim damaged here and there. Assembled of four pieces this sarcophagus was once broken. Acquired in 1887 through Consul Løytved at Beirut and reputed found in the Syrian Laodicea ad mare (now Latakia).

The sarcophagus is decorated on all four sides with floral and fruit garlands, on each long side carried by two winged genii and at the corners supported by bull heads. In the spaces above the garland are eight heads: Heracles (with the club at the side), Medusa, Perseus (with spear), Hermes with wings in his hair, Silenus, Dionysus, Satyr (the bull horns on the forehead broken off) and Apollo in a Phrygian cap and the lyre at the side.

Billedtavler pl. LXVIII. Altmann: Architektur und Ornam. der ant. Sark.  
p. 61 note 1. E. Michon, Syria II 1921 p. 299 No. 8. For the sarcophagus  
type itself cf. G. Mendel: Catalogue des sculptures de Constantinople III  
p. 394 seqq., Nos. 1158-1160.

- 791 a. (I. N. 2084). *Lead sarcophagus.*

Greatest height (at the ends) 0.55, L. 1.72. From Syria. Fine work. Acquired 1907 via Munich. The bottom and the lower part of the sides (5-10 cm) missing. The surface covered with a greyish film of corrosion.

Highest on the lid are five rosettes and leaping dolphins entwined by ivy tendrils. Below them, a belt of laurel branches.

On the sides there is first the belt of laurel branches; below, seven small columns with composite capitals and spiral flutings; in the panels between are alternately a sitting sphinx (forepaw raised, resting on a vase) and a recumbent

on the ground. The position of the arms of the genii suggest a medallion painted around the couple.

Tillæg til Billedtavler pl. XIII.

790. (I. N. 1300). *Front of a column-decorated sarcophagus*. M.  
H. 0.98, L. 1.68. The fragment was formerly completed with additions in marble and the damaged part of the figures restored in plaster. Bought 1895 by Carl Jacobsen at the Villa Borghese in Rome.

The front is divided into two (originally three) portals separated by columns having composite capitals and spiral fluting and with the figures standing against suspended curtains (parapetasmata). Above the cornices the interstices are filled with remains of fruit baskets and griffons. The slab has been reused in medieval times, the back being carved with eight birds, presumably to serve as the front of an altar.

In the central niche is an elderly, short-bearded man wearing tunica and toga with a broad fold (compare No. 789 and Arndt-Amelung 2358), joining hands with an elderly woman; the space between is occupied by a cupid with a fruit basket. This dextrarum iunctio, familiar from numerous Roman sepulchral altars, cinerary urns and sarcophagi (cf. Altmann: Röm. Grabaltäre pp. 205 and 233 seq.; Boll. d'Arte III 1909 p. 295 Note 7; Cagnat et Chabot: Manuel d'arch. rom. I p. 578 seq. with fig. 213) seems to originate from official representations of imperial domestic harmony (concordia) and becomes common only after the middle of the 2nd century A. D. In addition to the handclasp the couple are generally united by a hymenaeus, Eros with the marriage torch. In the 3rd century especially the representation of "the eternal marriage" was often used and expressed both in picture and sepulchral verse (Fr. Cumont: Recherches sur le symbolisme funéraire des Romains p. 87. Overbeck: Kunstmythologie II p. 131 seq.). The beard type of the elderly man as well as other features make it possible to date the sarcophagus to the 3rd century A. D., presumably the period 250-70.

In the right-hand niche is another small genius as well as a long-bearded, cynical philosopher with his travelling bag (πηρα) over his shoulder and the scroll at his feet (cf. Rev. Arch. XXXIII 1931 p. 1 seqq.).

Billedtavler pls. LXVIII and LXXIII (showing the back). Arch. Jahrb. XXI 1906 p. 226. Charles Rufus Morey in Sardis V I (1924) p. 57 and fig. 101 together with other sarcophagi of the same type. A. W. Lawrence: Classical Sculpture p. 387 pl. 156 b. On dextrarum iunctio and the types rendered see G. Rodenwaldt: Ueber den Stilwandel in der antoninischen Kunst (Abh. Berl. Akad. Phil.-hist. Kl. 1935. No. 3) pp. 13-16. On philosophers on the sarcophagi of those times, a special favourite in the time of Gallienus, 250-280 A. D., see Rodenwaldt in Cambridge Ancient History XII p. 557 seq.; Fr. Gerke: Die christlichen Sarkophage der vorkonstantinischen Zeit p. 16 and Fr. Cumont: Recherches p. 90 seq., where the motive is explained as expressing the divine immortality awaiting the inquiring sage.

791. (I. N. 856). *Roman sarcophagus from Laodicea*. M.

H. 1.07, L. 2.44, W. 1.07. The rim damaged here and there. Assembled of four pieces this sarcophagus was once broken. Acquired in 1887 through Consul Løytved at Beirut and reputed found in the Syrian Laodicea ad mare (now Latakia).

The sarcophagus is decorated on all four sides with floral and fruit garlands, on each long side carried by two winged genii and at the corners supported by bull heads. In the spaces above the garland are eight heads: Heracles (with the club at the side), Medusa, Perseus (with spear), Hermes with wings in his hair, Silenus, Dionysus, Satyr (the bull horns on the forehead broken off) and Apollo in a Phrygian cap and the lyre at the side.

Billedtavler pl. LXVIII. Altmann: Architectur und Ornam. der ant. Sark. p. 61 note 1. E. Michon, Syria II 1921 p. 299 No. 8. For the sarcophagus type itself cf. G. Mendel: Catalogue des sculptures de Constantinople III p. 394 seqq., Nos. 1158-1160.

- 791 a. (I. N. 2084). *Lead sarcophagus*.

Greatest height (at the ends) 0.55, L. 1.72. From Syria. Fine work. Acquired 1907 via Munich. The bottom and the lower part of the sides (5-10 cm) missing. The surface covered with a greyish film of corrosion.

Highest on the lid are five rosettes and leaping dolphins entwined by ivy tendrils. Below them, a belt of laurel branches.

On the sides there is first the belt of laurel branches; below, seven small columns with composite capitals and spiral flutings; in the panels between are alternately a sitting sphinx (forepaw raised, resting on a vase) and a recumbent



sphinx and Medusa head; the filling motives are dolphins, laurel and ivy leaves.

On the ends, a stellular ornament with eight twisted rods terminating in an ivy leaf and dolphin.

Besides in Syria and Palestine, such lead sarcophagi have been found in Italy and south France and belong to the 2nd, 3rd and 4th cent. A. D. Cf. v. Sybel: *Christliche Antike* II p. 263 with note 1. Clermont-Ganneau: *Album d'archéologie orientale* pl. L. Avi-Yonah, *Journ. Hell. Stud.* 50, 1930, p. 300 seqq. and pl. XII. Arif Müfid in *Arch. Anz.* 1932 p. 387 seqq.; on the dating see p. 445 seq. The sarcophagi found in Palestine: Avi-Yonah, *The Quarterly of the Departm. of Antiq. in Palestine* IV, 1934 p. 87 seqq. and pls. LV-LX. M. Chehab in *Syria* XV, 1934, p. 337 seqq. and XVI, 1935 p. 51 seqq. v. Mercklin, *Arch. Anz.* 51, 1936 p. 252 seqq. Same in *Berytus* III 1936 p. 51 seqq. and V 1938 p. 27 seqq. On the significance of the vegetable decoration: Franz Cumont: *La Stèle du Danseur d'Antibes* p. 21 seq.

Billedtavler pl. LXXIII. *Berytus* V 1938 p. 42 No. 4.

791 b, c, d, e. (I. N. 2084 a-d). *Fragments of lead sarcophagi similar to No. 791 a and likewise from Syria.*

b. H. 0.34. In relief the end of a casket or a sarcophagus with two medaillons; within these, busts of Athena.

c. H. 0.22. Medusa head, with tendrils and dolphins around; right: a column.

d-e. H. 0.18 and 0.14. Seated sphinx and string of beads

Sarcophagi of this type belong to the close of the 2nd century A. D. Fragments b and c are from the same one and, judging from the style, must have been made in a workshop at Beirut.

Billedtavler pl. LXXIII. v. Mercklin, *Arch. Anz.* 51, 1936 p. 259 with note 2. Same in *Berytus* V 1938 p. 45 and pl. 13,4 and VI 1939-40 p. 60 seq. and pl. 17,3-5.

791 f. (I. N. 2777). *End fragment of a lead sarcophagus.*

H. 0.53, greatest B. 0.42. Acquired 1929 at Beirut, presented by Dr. Ziade.

Of the same group as No. 791 a-e.

Represented is a sort of temple facade with spiral columns, foliage on the cornices, ivy leaves as acroteria and, between the columns, kraters (drinking cups) in front of pillars with foliage.

2. Tillæg til Billedtavler pl. XII. v. Mercklin, *Berytus* V 1938 p. 33 and pl. VIII,1. E. Dyggve: *Dødekult, Kejserkult, Basilika* p. 35 fig. 40.

792. (I. N. 1506). *Corner of sarcophagus lid with head of bacchante.* M.

H. 0.40. Acquired 1896 from the dealer Sangiorgi in Rome.

On the background of a semi-column is a maenad head with corn and floral wreath and a serpent at her left cheek. The drilling technique of the hair and eyes refers to the 2nd century A. D.

Billedtavler pl. LXVIII. E. Küster: *Die Schlange in der griech. Kunst und Religion* p. 125 note 6 (where it is incorrectly described as male).

793. (I. N. 1507). *Corner of sarcophagus lid.* M.

H. 0.38. Provenance and dating as No. 792.

Mask of full-bearded man, a wind god, as is borne out by comparison with similar pictures. Fr. Cumont: *Recherches sur le symbolisme funéraire des Romains* p. 163 seq. Left: beginning of a relief: the leg and robe of a running man as well as a horse's tail suggest a racing scene (cf. No. 785).

Billedtavler pl. LXVIII.

793 a. (I. N. 2346). *Sarcophagus with Medusa masks.* Italic marble.

H. 0.71, L. 2.02, W. 0.76. Acquired in 1909 from Rome.

In the middle a medallion formed of a ring and a Lesbian cymation surrounding a representation of an ear of corn on a bushel (modius), symbol of both fertility and immortality.

From the medallion run laurel garlands which enwreath two Medusa masks and continue round on the ends of the coffin, where they surround a large-leaved rosette. (For garlands and Medusa masks see Amelung: *Vatik. Katalog* I pl. 105).

Tillæg til Billedtavler pl. XIV (where it is numbered 792 a). S. Eitrem in *Symbolae Osloenses* XX 1940 p. 134.

794. (I. N. 1537). *Fragment of a sarcophagus relief.* M.

H. 0.39. Presented 1896 by sculptor Jerichau's estate.

A kneeling woman with a flower basket by her side and traces of a standing woman. Perhaps the abduction of Cora (Persephone) in a blooming meadow.

Billedtavler pl. LXVIII.

795. (I. N. 1659). *Sepulchral altar. M.*

H. 0.80, L. 0.79, W. 0.42. Ornaments and figures somewhat damaged, especially the heads of the latter. Acquired 1898 from Rome

The altar is decorated on all four sides. On the front the inscription:

VIBIAE PYTHIADI  
VIBIUS LYNX CONIUGI

(Vibius Lynx (whose first name is missing) dedicated the altar to his wife Vibia Pythias). On the back the name is repeated: Vibiae Pythiadi and in the corners of the fronton are the letters D. M. (Dis Manibus). The shape of the letters indicates the 1st century A. D.

The front and the two ends have their picture panels enframed in a richly ornamented socle and cornice: Ribbon interlace, fluting with leaf ornament, cymation and twisted ribbon.

On the front three dancing females, evidently maenads, in flowing transparent garments. The style is slightly reminiscent of that of the reliefs on the Nicepyrgus balustrade in Athens.

On the left end a leaping satyr with thyrsus and panther skin (cf. Br. Br. 345), on the right end a maenad with a sacrificial knife in her right hand and a mutilated animal in her left. The motive is to be seen in vase paintings and Skopas' "Maenad", though this had a different appearance as a replica in Dresden shows.

On the back, three separate dancing maenads, of inferior workmanship to those on the front (for the maenads see G. Richter, Journ. Hell. Stud. 45, 1925 p. 201 seqq.).

Billedtavler pl. LXVIII. Ephemeris epigraphica 9 p. 482 No. 934. Altmann: Die röm. Grabalt. p. 273 and fig. 205. Hauser, text of Br. Br. 599 p. 11 seqq. with figs. 8-11. Neugebauer: Studien über Skopas pp. 17 and 65 seqq. Reinach: Rep. Rel. II 181. Ch. Picard, Mon. Piot 39, 1943 p. 54, note 2.

796. (I. N. 860). *Sepulchral urn to Cornelia Cleopatra. M.*

H. 1.05. Urn without lid 0.79, width of socle 0.62. In splendid state of preservation. Formerly in the Villa Casali, Rome.

This cinerary urn is in the form of an altar. On the front of the lid is a fronton with a sphinx laying his fore paw on the head of a bull, flanked by anthemias. Below, a handsome cornice moulding.

The inscription tablet on the front is framed by a massive fruit garland suspended on the horns of two Ammon heads. Below the inscription is a sleeping female figure with the curl coiffure of the Flavian period, evidently the girl named in the inscription. The corners of the front are flanked by eagles with extended wings and raised heads.

On the ends are laurel garlands enframing a sacrificial bowl (right) and a pitcher (left) and suspended on the horns of real rams' heads. Below these again, eagles.

The inscription runs:

D. M.  
CORNELIAE CLEOPATRAE  
VIXIT ANN XX MEN II  
DIEBVS III  
M CORNELIVS HYMNVS  
ET CORNELIA CORINTHIAS  
PARENTES FILIAE  
PIENTISSIMAE DE SE  
BENE MERENTI  
FECERVNT  
ET SIBI ET SVIS POSTERISQ  
EORVM

The girl lived 20 years two months and three days and her parents dedicated this monument to her, at the same time intending it for the interment of themselves and their other descendants.

There is a similar sepulchral urn in the Uffizi at Florence (E. Strong: Scultura Romana I p. 125 fig. 79; West II p. 49 No. 13, pl. XIV fig. 47) which can likewise be dated by the girl's style of hair to the Flavian period.

Billedtavler pl. LXVIII. Matz-Duhn III 3943. Altmann: Röm. Grabalt. p. 94 fig. 79. C. I. L. VI 16368. Arndt-Amelung 4818 (Fr. Poulsen).

797. (I. N. 861). *Sepulchral urn for C. Sulpicius Clytus and his wife Julia Saturnina. M.*

H. 0.90, W. 0.55. Of the portraits, the nose tips are slightly bruised, the woman's right thumb broken off. Formerly in the Palazzo Sciarra, Rome. Acquired 1890.

In the fronton a wreath, Medusa masks and bands (vittae). In the field between spiral columns a married couple hand in hand. His hair still Trajanic in style, her's belongs already

to the Hadrianic period, which accords with the spiral flutings of the columns.

On the socle below is the inscription:

D. M.  
IULIAE. C. F. SATVRNINAE ET  
C. SVLPICIO. CLYTO. ET  
MEMORIAE. IVLIAE. MVSARI  
IVLIA. HEVRESIS. ET. SVLPICIVS  
CLYTVS. B. M. FECERVNT

The monument was raised by Iulia Heuresis and Sulpicius Clytus to their parents and to Julia Musaris, presumably an aunt or sister. B. M. (bene merentibus).

On the left of the inscription is a leashed dog, a common symbol of faithfulness on Roman gravestones, or a picture of the faithful companion whom one hopes to meet again on the other side.

In the side fields of the pedestal a tree full of fruit and birds and a naked boy, climbing.

The foolish relief on the back is modern.

Billedtavler pl. LXVIII. Altmann: Röm. Grabaltäre p. 214. C. I. L. VI 20667. Arndt-Amelung 4819 (Fr. Poulsen). On the dog in Roman sculptural plastic see Cumont: Recherches sur le symbolisme funéraire des Romains p. 402 seqq.

798. (I. N. 862). *Sepulchral urn of altar form. M.*

H. 0.41, W. 0.35. Only the front of the urn is antique, the remainder having been added in modern times. Acquired from Rome.

On the upper cornice; D. M. (Dis Manibus). Below this in a field, Medusa head with snakes and wings, flanked by rams' heads set in leaf volutes. On the sides, spiral columns with Roman leaf capitals. Followed by suspended laurel garlands.

The inscription reads:

SEX ALLIDIVS  
SYMPHOR. FEC  
SIBI ET SEX ALLIDI(O)  
HV MENAEO. FIL  
ET ALLIDIAE. ATTICIL  
LAE. SORORI. ET AL  
LIDIAE. HV MENIDI  
VXORI

Below the inscription the gate of Hades with a fronton (having fruit basket, garlands and palmettes) flanked by flying genii. Between the open doors are a man and woman clasping hands. Both the man's frontal hair and the woman's coiffure (cf. No. 669) permit of a dating to the time of Hadrian, which agrees with the spiral columns which first came into use under that emperor.

Billedtavler pl. LXVIII. Altmann: Römische Grabaltäre p. 153. C. I. L. VI 6828. Cf. 6829, where the same names are given: the ashes of the many dead must have been distributed over several urns. Arndt-Amelung 4820 (Fr. Poulsen).

799. (I. N. 864). *Roman cinerary urn. M.*

H. 0.87, diam. 0.54. The upper foliage decoration on the lid and the faces of the two relief busts damaged. From the Villa Pacca, Rome, and, like Nos. 803 and 805, found in Ostia.

The conical lid has leaf decorations and on top a cymation-like wreath of leaves.

The urn itself has an inscription tablet flanked by two genii with a heavy fruit garland between them, above which are the busts of the deceased man and wife with the letters S. and P. (sua pecunia) at the side.

The inscription reads:

MEMORIAE  
C LICINI LICINI  
ANI TESSERARI  
PRAETORIANI  
AECRILIA PRO  
BIANE INCOMP  
ARABILIS EXEM  
PLI CONIVGIS

Tesserarius was a sergeant charged with the distribution of identity symbols and commanders' orders to the army units (Daremberg-Saglio s. v. tessera p. 135). The deceased held the post in the Praetorian Guard.

The laural garlands continue on the back, suspended on a bucranium. In the spaces between them: Medallion with Ammon head, sacrificial ewer and birds.

The style of the two portrait busts makes it evident that the urn belongs to Hadrian's period.

Billedtavler pl. LXVIII. Matz-Duhn III 3991. C. I. L. XIV 220. Dessau: Inscript. lat. select. 2061. Jocelyn Toynbee: The Hadrianic School p. 218 seq. and pl. XLIX 5. Arndt-Amelung 4821-22 (Fr. Poulsen).



800. (I. N. 1861). *Roman grave monument. M.*

H. 1.58. The noses of the four busts damaged. The relief below has a peg for fastening it to the socle. The monument came from Aquileja but was acquired in 1902 via Rome.

The monument comprises two niches flanked by ivy-decorated pilasters and crowned with a fronton which has a recumbent lion on either side. In the niches are portraits on a background of a cockle shell. Above: an elderly married couple in busts; below, a younger couple clasping hands and in half figure. On the broad frame between the niches is the inscription:

TVRPILIAE . M . F  
TERTIAE  
MATRI

C . ACVTIO  
C . F .  
PATRI

The names of the younger couple no doubt were carved on the lower socle.

The style of the women's hair agrees with that of Antonia on the coins, so that the relief is from the time of Tiberius or Caligula (Bernoulli: *Röm. Ikon.* II 1 pl. XXXIII 9-11). This type of relief with its storeyed niches was common just at this time (cf. *Espérandieu: Recueil* II p. 453 No. 1695 and *Altmann* below l. c.), as also the cockle shell as a background, which began in the days of Augustus (*Journ. Rom. Stud.* IV 1914 pl. XXIV and p. 147. *Arndt-Amelung* 3082). Closely related to this stylistically is a tomb relief at Nîmes, (*Espérandieu* l. c. I p. 319; *Reinach: Rep. Rel.* II 231, 2), a number of monuments at Ravenna, (*Fr. Poulsen: Porträtstudien in nordital. Provinzmuseen* figs. 153-158), and Cippus at Aquileja, (*G. Brusin: Il Museo Arch. di A.* p. 43 and fig. 22).

*Billedtavler* pl. LXIX. *Altmann: Röm. Grabaltäre* p. 206 fig. 163. *Steininger: Weibl. Haartrachten* p. 32. *P. Gusman: L'art décoratif de Rome* II pl. 116. *Arndt-Amelung* 4823 (*Fr. Poulsen*).

801. (I. N. 1448). *Roman cinerary urn. M.*

H. 0.49, L. 0.38, W. 0.34. Slightly damaged above the inscription tablet. The lid missing. Previously in the Palazzo Giustiniani in Rome; acquired 1896 through the dealer Simonetti in Rome. Cf. No. 802.

This urn represents a type that seeks to retain the utmost

of the architectural structure of sepulchral altars (see No. 795), though the decoration is confined to three sides.

On the front, tablet with inscription:

D . M . C . MEM  
MIVS . IANVA  
RIVS . SE VIBV  
S . FECIT

Line 3: vibus instead of vivus. Thus C. Memmius Ianuarius had the urn made for him while still alive.

The decoration consists of enormous fruit garlands suspended on bucraniae at the corners and with long-necked birds for filling. The style indicates the middle of the 1st century A. D.

Bucrania, i. e. skeletal ox heads, were hung up above the doors after sacrifices, entwined with floral wreaths, and subsequently passed into decorative art. The early term was *προμετωπίδιον*, later *βουκράνιον*. Cf. *Theophrast. Charact.* XXI 7.

*Billedtavler* pl. LXIX. C. I. L. 22362. *Matz-Duhn* III No. 3948. *Altmann: Röm. Grabaltäre* p. 63. *Dyggve, Collections* II 1938 p. 195 fig. 8,3.

802. (I. N. 1449). *Roman cinerary urn. M.*

H. 0.36, L. 0.36. Practically intact. Provenance and acquisition as No. 801.

The lid with cymations, volutes and foliage preserved. The garlands on the urn are suspended on rams' heads, while birds are employed for filling on the corners and below the tablet. Only the front is decorated. 1st century A. D.

The tablet bears the following inscription:

D . M .  
CN . IVLI . PICENTIS . MIL . CO  
XIII . VRB . ?TERENTIANI  
ARESPICI . ORDINATO  
FECIT  
CN . IVLIVS . THEAGENES  
PATER . FILIO . PISSIMO

The young man for whom his father acquired the urn was a soldier in the 14th Cohort and at the same time an arespex, i. e. member of the college of haruspices (priest diviners).

Billedtavler pl. LXIX. C. I. L. VI 2166 cum addend. p. 3295. Dessau: Inscr. lat. select. 4954. Dyggve, Collections II 1938 p. 195 fig. 8,2.

803. (I. N. 865). *Roman cinerary urn. M.*

H. of urn 0.27, of lid 0.09, L. 0.50. Formerly in the Villa Pacca and found in Ostia (cf. Nos. 777,783 and 784); acquired 1887 from the Roman dealer Giacomini. Cf. No. 805.

On the lid, foliage. On the corners of the urn long-haired youth heads bearing the large floral garlands ornamenting the front and back. On the tablet the inscription:

D. M.  
C. VRTILI. NERVAE.  
MARCIA. CHRVSIS.  
CONIVGI. KARISSIMO

Billedtavler pl. LXIX. C. I. L. 896. Matz-Duhn III No. 3974.

804. (I. N. 1974). *Roman tombstone. M.*

H. 0.75. Found on the Via Appia near Albano.

At the top a niche with a portrait of the deceased wife (the nose new), flanked above by the letters D. M. (Dis Manibus).

Below, in a field marked out by incised lines the inscription:

M. POSTVMIVS. ZOSIMVS  
FECIT. COIVGI. CORNELIAE  
PHILETE. ET. POSTVMIAE  
PHILETE. F. SVAE. ET. POS  
TVMIO. ZOSIMO. F. SVO  
ET. CORNELIAE. SVCESSAE  
AVIAE. EORVM

The lower part of the stele is smooth, the corners broken off, the large circular hole no doubt served for the pouring of beverage offerings to the deceased.

The relief bust is well executed and the style of the hair indicates the time of Hadrian (cf. Nos. 680 and 680 b).

Billedtavler pl. LXIX. Altmann: Röm. Grabaltäre p. 211. P. Gusman: L'art décoratif de Rome II pl. 116. C. I. L. VI 24877. Arndt-Amelung 4824 (Fr. Poulsen).

805. (I. N. 866). *Roman cinerary urn. M.*

H. of lid 0.105, of the urn 0.29, L. of lid 0.55, of urn 0.50, width of lid 0.37, of urn 0.42. Lid and urn apparently do not belong together. The Ammon mask on the right has lost its nose. Acquired together with No. 803 and presumably also from the Villa Pacca and from Ostia.

On the lid a sistrum and corner acroteria with anthemias. On three sides of the urn, Ammon masks and comedy masks with laurel garlands. The back rough. The tablet has the inscription:

Q. VIBI. PANTA  
GATHI. ET. IVN  
AE. M. F. RVFINAE  
CONIVGI. EIVS.

Judging from the style of the Ammon masks the urn may be dated to the 2nd century A. D.

Billedtavler pl. LXIX. C. I. L. XIV 1770.

806. (I. N. 1503). *Cinerary urn. M.*

H. 0.32. Formerly in the Palazzo Merolli in Rome. Acquired 1892 from the dealer Sangiorgi in Rome.

The urn has a fine, roof-shaped lid ornamented with foliage on the front, covered with laurel leaves and delimited at the sides by astragals with laurel leaves. 1st century A. D.

On two corners of the urn two eagles bear the large fruit garland in their beaks. Below the tablet is a hare eating of the fruit from an overturned fruit basket. On the tablet the inscription:

MEMORIAE  
CLAVDIAE  
MEMPHIDIS

Billedtavler pl. LXIX. Matz-Duhn III No. 3981. C. I. L. VI 15503. Dyggve: Collections II 1938 p. 195 fig. 8,1.

807. (I. N. 1295). *Roman sepulchral vase. M.*

H. 0.42. Acquired 1895 from the dealer Singiorgi in Rome.

This vase, of which the foot is modern, has a lid secured by metal clamps as well as three handles in the form of griffon heads and is richly decorated with cymatium, ribbon interlace, etc.

## Inscription:

DIS MAN  
DONATE  
ET RESTITVTAE

Billedtavler pl. LXIX. A summary of vases of this type is given by Curtius, Röm. Mitt. 49, 1934 p. 263 seqq.

808. (I. N. 1771). Acquired in 1900 in Rome. Is a falsification and has been removed to the store. Cf. Arndt-Amelung 4927.

Billedtavler pl. LXIX.

809. (I. N. 863). *Roman sepulchral relief. M.*

H. 0.59 br. 0.43. Acquired 1893 from Rome, where it was found in 1882 outside the city on the road to Praeneste, not far from Torre de' Schiavi.

In the niche the bust of a young woman with a dentate diadem in her slightly wavy hair. The hair style and the drilled pupils place it to the time of Hadrian and the diadem with its cusps or beads were worn by the ladies of that very time, the empresses Plotina and Sabina and private people (see Fr. Poulsen: Greek and Roman Portraits p. 77 No. 62 and figs. 47-48, and Espérandieu: Recueil III p. 441 No. 2698), whereas the plain diadem was already known in the Flavian period (Arndt-Amelung 3180. Amelung: Vatik. Katalog II pl. 71 No. 355, text p. 545).

Below the portrait is the inscription:

D. SACRVM . M .  
SANCTAE . CL . PIERIDI . KA  
RISSIMAE . ET . RARISSIMAE  
ET . INCONPARABILI . CONIVGI  
ANNIVS . TELESPHORVS . B . MER  
HIC . CONDITAE . POSVIT . CVM  
QVA . VIX . AN . XXV . M . VII . D . XIII

The memorial was accordingly set up to Sancta Pieris, with whom the husband Annius Telesphorus had lived happily for 25 years, 7 months and 13 days.

Billedtavler pl. LXIX. Not. Scavi 1887 p. 189 No. 33. C. I. L. VI 15543. Altmann: Röm. Grabalt. p. 215. Arndt-Amelung 4825 (Fr. Poulsen). For the type cf. Espérandieu: Recueil II p. 179 No. 1162.

- 809 a. (I. N. 2303). *Fragment of a tombstone with female bust. Italian marble.*

H. 0.76. The nose and part of the left eye broken off. The original relief no doubt comprised a series of busts like No. 591. Acquired 1908 from Rome and reputed found on the Aventine hill.

The hair style recalls that of Livia (No. 616 and Hekler: Bildniskunst 207 b) and is typical of the end of the Republic and the beginning of the Empire (cf. a female figure in a relief in the Museo Mussolini, Arch. Anz. 1928 p. 170 fig. 30. R. Horn: Stehende weibliche Gewandstatuen pl. 40, 1). This agrees with the bold treatment and the severe expression (cf. F. W. Goethert: Zur Kunst der römischen Republik pp. 38 and 41. Cf. also the head of a drapery figure in the Villa Albani, Photo Deutsch. Inst. in Rom 1931, 66-67). Vessbedg puts the date at about 40 B. C.

Tillæg til Billedtavler pl. XIV. Altmann: Röm. Grabaltäre p. 209 seq., No. 268 and fig. 167. Kaschnitz-Weinberg No. 609, pl. 96. Goethert l. c. Vessberg: Studien p. 201.

810. (I. N. 1302). *Base with inscriptions. M.*

H. 0.67. Formerly in the Palazzo Giustiniani gardens in Rome. Purchased in 1895 by Carl Jacobsen at the Villa Borghese.

The inscription on the front reads:

D . M .

LICINIAE

CHRYSIDI

Q . V . AN .

LXIII . M .

VIII . ET

LICINI . TIMO

LAI . CONIVGIS

EIVS . Q . V . AN

LXXX . M . VIII

(This tombstone was erected to Licinia Chrysis, 63 years 8 months old, and her husband Licinius Timolaus, 80 years 8 months old).

On the back the repetition:

D . M .

LICINIO . TI

MOLAO . Q .

V . AN .



LXXX. M. VIII

ET

LICINIAE

CHRVSIDI

CONIVGIS

EIVS. Q. V. AN.

LX. M. VIII

As will be seen, the lifetime of the wife here is three years shorter.

In the top of the pedestal are holes for securing a plinth, which perhaps bore the busts of the couple in high relief, facing opposite sides.

Billedtavler pl. LXIX. C. I. L. VI 21319 and 21303 a.

811. (I. N. 1534). *Relief with figure of a sacrificing standard bearer*. M.

H. 0.57, br. 0.19, h. of figure 0.31. Practically intact. Acquired in Rome in 1896.

In a niche stands a man in military clothing, wearing chlamys, cloak lashed about the waist and left shoulder, a sword in its scabbard over the right shoulder, and with his right hand laying an offering (fruit?) on the flame of a baluster-shaped altar, a thymiaterium, while his left hand holds the standard pole which at the top carries the fringed cloth standard used in Roman cavalry and often seen planted in the vicinity of altars. On his feet the warrior is wearing sandals. The style is provincial, Gallo-Roman; the type of the man's hair and beard suggests the time of Hadrian.

Above the relief niche is the inscription:

S S S

A COCCEIVS

EROS

EX VISO

FECIT

This is a votive inscription; the three S's presumably mean Silvano Sanctissimo Sacrum, so that the relief was dedicated to the god Silvanus by the standard bearer named, ex viso, i. e. following upon a dream vision.

Billedtavler pl. LXX. Karl Wigand: Thymiateria in Bonner Jahrbücher 122, 1912 p. 81 seq., fig. 11. Arndt-Amelung 4826 (Fr. Poulsen). For similar

renderings in sculpture and painting see Reinach: Rép. Rel. III 439,3 and II 53,2; Mon. Piot XXVI 1923 pl. I and p. 5,7 fig. 1 and p. 10 (as to the standard).

812. (I. N. 871). *Head from a high relief*. M.

H. 0.14. Nose and lips modern in plaster, helmet edge and chin bruised. The fracture in one side of the neck and the rough execution of the right ear and cheek show that the head was once part of a high relief. Acquired in 1889 from Rome.

A warrior in a lion helmet fitted with heavy cheek pieces and with a facial expression suitable for a combat picture. Probably Alexander the Great or one of the diadochi.

Roman work, apparently 1st century A. D.

Billedtavler pl. LXX. Arndt-Amelung 4827-28 (Fr. Poulsen).

813. (I. N. 1550). *Tombstone to a venator (animal hunter)*. M.

H. 0.59, br. 0.32. The lower left corner broken off. The relief was found outside Rome on the Via Latina, a kilometre outside the Porta San Giovanni, and was acquired in 1896.

In a fronton above is the inscription:

D M

AEL TERTIA

PHILOCLE ERA

TRI BENE MERENTI

Eratri in the third line is evidently an error for fratri, and thus the inscription recounts that Aelia Tertia erected the stone to her brother Philocles for his merits.

He is represented in the picture space as a middle-aged man with curly frontal hair and a short beard in the fashion of Hadrianic times, wearing the dress customary for the bestiarii of the arena: a short, long-sleeved chiton with a broad, three-piece girdle, trousers pushed down into high leather gaiters and low boots which expose the toes. In his right hand this venator or bestiarius is holding the red cloth (mappa) with which to irritate the animals, while his left hand is resting on his hunting spear (venabulum). At his feet is the faithful dog.

Billedtavler pl. LXX. Helbig, Comptes Rendus de l'Acad. 1895 p. 379 seq. C. I. L. VI 7768. Arndt-Amelung 4829 (Fr. Poulsen). On the clothing etc.

see Daremberg-Saglio s. v. Mappa p. 1595, s. v. Venatio p. 703 with figs. 7373-74 and s. v. Venator p. 710. Cf. other tombstones to gladiators Arndt-Amelung 741 and 2324.

814. (I. N. 1728). *Fountain basin*. Red granite.

H. 0.65, L. 2.08. Only the basin itself antique. Acquired in 1899 from Rome.

On the front two rings and a lion head, imitating handles and drain-pipe of a metal bath. On the back two more rings, but no lion head. As the basin has no outlet in the bottom or through the lion head, it presumably served (like No. 815) to decorate a peristyle or a garden and, as is often seen in Pompeii, was grouped with fountain figures, small statuettes with animals or birds in their arms, from which jets of water splashed down into the basin. Compare with the picture of the house of the Vetii, A. Mau: Pompeji p. 316 fig. 163.

Billedtavler pl. LXX.

815. (I. N. 1891). *Fountain basin*. Cipollino.

H. 0.60, L. 2.75. The feet modern.

This beautiful, finely profiled basin, carved in a very hard and rare stone, was bought in 1902 for 16,000 francs from Cyprus. Its purpose and arrangement were the same as those of No. 814.

Billedtavler pl. LXX.

816. (I. N. 1681). *Boundary stone*. Herm. M.

H. 1.23. The helmet edges and the nose damaged. Acquired in 1899 via Munich.

The herm is topped by a long-bearded man in a Corinthian helmet, the whole carved in archaizing style and indeed evidently in association with Greek strategoi-portraits (cf. Kekulé: Strategenköpfe p. 5 seqq.). Below, the badly hewn inscription which seems to have replaced an earlier, more original one:

FINES  
PRAEDI. S.  
VAL. NYM  
FIDIANI. Q  
ET FILIORVM.

Thus this herm was the boundary stone of the country estate of S. Valerius Nymphidianus and his sons, so that in all probability the head represents Jupiter Terminalis. Annual festivals were celebrated at such stones, the so-called Terminalia (Dionys. Halic. II 74).

The style suggests the beginning of the Roman Empire.

Billedtavler pl. LXX.

817. (I. N. 1465). *Seat of honour, with sceptre*. Relief. M.

H. 0.91, L. 1.09. The legs of the throne have been chiselled off. The corners at the top left and bottom right new. Acquired 1895 from Martinetti's estate, formerly in Neapolitan ownership but of Roman provenance, according to a letter from Helbig.

Uppermost, resting upon a cushion is a thick wreath with a large jewel, and behind it an obliquely hung sceptre crowned with the bust of a long-bearded man.

The cushion is lying upon a chair or bench of curious form: In the centre a box-like seat decorated with moulding and marine monsters and secured at the ends by a large and a smaller cross-bolt. Originally the large cross-bolt continued downwards into legs. Between them are the torsos of two bound barbarians in Phrygian caps and with one leg bent at the knee, whereas the other is not represented. They flank a crude, rectangular block (stool?).

There are parallel scenes on reliefs from Rome (Arndt-Amelung 2006; Sale catalogue of Sammlung Ruesch, Luzern 1936 No. 187 and pl. 48) and especially from Ptuj (Pettau) in Yugoslavia (Abramic: Führer durch Poetovio p. 142 seq.; Conze: Sitzungsber. der Wiener Akad.: Römische Bildwerke einheimischen Fundortes in Oesterreich II pl. XIV a; cf. pl. XV. A. von Muchar: Geschichte des Herzogtums Steiermark I pl. XIV 28).

The central features of the picture are the wreath and sceptre, both symbols of the emperor cult; in this connection S. Eitrem was the first (supported by l'Orange) to recognize that the bust crowning the sceptre must be an imperial bust. Sceptres of this type with the bust of Vespasian make their first appearance on coins of the Flavian period, carried by that emperor's sons, and on coins from the Bosporan dependency of King Rhescuporis; on the Flavian reliefs from the Palazzo della Cancelleria we see the sceptre with the imper-

ial image in the hands of the genius of the Senate as the expression of the obedience of the people. In the relief art and bronzes of the 2nd century the symbol becomes more common and among the busts it has been possible to recognize Antoninus Pius, Marcus Aurelius and Commodus. In our relief it is evidently Septimius Severus (cf. Nos. 721-23). The tradition is carried on into sarcophagus pictures of the 3rd and 4th century. Tacitus (Annales XV 29) mentions an image of Nero exhibited on a sella curulis. Similarly, we have here a seat of honour, a throne with the imperial insignia, a substitute for the imperial image itself and the centre of solemn ceremonies.

Billedtavler pl. LXX. Arndt-Amelung text of 2006. S. Eitrem, Collections III 1942 pp. 189-201. Filippo Magi: I Rilievi Flavi del Palazzo della Cancelleria (Rome 1945) p. 117 seqq.

817 a. (I. N. 2120). *Suspension disc (oscillum) with reliefs. M.*

Diam. 0.39, thickness 0.04. A small piece below patched in plaster. Above a hole 4 cm deep for suspension. Acquired 1907 via Munich.

The Romans used to hang these oscilla between the columns of the peristyle, where their swaying in the wind scared evil spirits away (cf. the pictures from Casa degli Amorini dorati in Pompeii, Not. Scavi 1907 p. 549 seqq.). In nearly all cases the low reliefs on both sides represented figures from Dionysus's circle and suggest an origin of similar tablets of wood hung up during the Dionysus feasts in the trees of the groves (Vergil's Georgica II 389. Daremberg-Saglio s. v. Oscilla).

On one side is a nude dancing satyr with animal's skin, knife and the hindquarters of a roe kid, within a frame of laurel branches; on the other, within a framework of foliage with rosettes, acanthus and lilies, a dancing maenad in transparent garment and carrying a thyrsus staff in her right hand and a snake in her left.

Tillæg til Billedtavler pl. XIV. Lippold, Arch. Jahrb. XXXVI 1921 p. 39 fig. 2 and p. 42 with note 81. E. Strong: The Melchett Collection p. 38 No. 37, pl. XXXVIII. Pauly-Wissowa s. v. Oscilla on all forms and all questions as to oscilla. Cf. A. von Salis: Antike und Renaissance (Zürich 1947) p. 179 seq.

818. (I. N. 887 a). *Plaster relief.*

H. 0.83, br. 0.82. Small restorations in plaster in the fractures. Nos. 818-823 were found partly in 1847 (Nos. 821-822) and partly about

1875 in a subterranean burial place, columbarium, for the families of L. Sempronius Atratinus and Sempronia Atratina, situated in the Vigna Aquari outside the Porta Latina on the Via Latina. They were acquired for the Glyptotek in 1892 from the landowner.

Elegant, archaizing goddesses of victory, Victorias, on tall pedestals and with vase-like stands (a stylization of calathoi) on their heads, holding the slender painted garlands in their raised hands. Above, inscription tablets, below, masks in various positions. The style is that of the Augustus-Tiberius period, contemporary with the famous reliefs from Casa Farnesina.

Every member of the architecture, as in the 2nd Pompeian style, bears the stamp of probability and has its definite constructive purpose (cf. Memoirs of the American Academy in Rome IV 1924 p. 92 seq. and a related relief in E. Strong: Art in Ancient Rome II p. 8 fig. 260). The distinguished, serene female figures are typical of Augustan classicism (cf. again Memoirs IV 1924 pl. 9 and L. Curtius: Die Wandmalerei Pompejis p. 89 fig. 62, p. 92 seqq., figs. 64-66. E. Strong l. c. II p. 13 fig. 268. In round sculpture, A. Sambon: Exposition de sculpture 1928 No. 40 pls. 8-9).

Billedtavler pl. LXX.

819. (I. N. 887 b). *Plaster relief.*

H. 0.88, br. 1.00. Decoration as on No. 818.

Billedtavler pl. LXX.

820. (I. N. 887 c). *Plaster relief.*

H. 0.88, br. 1.00. Decoration as on No. 818.

Billedtavler pl. LXXI. E. Strong: Art in Ancient Rome II p. 8 fig. 259. Same: Rome antique (Ars Una) p. 176 fig. 260 and p. 177 note 1.

821. (I. N. 887 d). *Plaster relief.*

H. 0.86, br. 0.92. Decoration as on No. 818.

Painted on the inscription tablet to the left: SERVILIA, and incised below: MA. On the tablet on the right incised: L. SEMPRONIVS DALIVS. The latter name no doubt derived from the Greek month name Δάλιος.

Billedtavler pl. LXXI. C. I. L. VI 6850 and 6839.



822. (I. N. 887 e.). *Plaster relief.*

H. 0.86, br. 1.05. Decoration as on No. 818.

Incised on the inscription tablet on the left: L. SIIPRONIVS  
ATTICVS. DIICVRIO. Painted on the one on the right:  
SEMPRONIA DONVSA.

Billedtavler pl. LXX. C. I. L. VI 6838 and 6849.

823. (I. N. 887 f.). *Plaster relief.*

H. 0.82, br. 0.84. Decoration as on No. 818.

On the red inserted inscription tablet is distinctly incised:

LINVS  
DELICIVM  
VIX AN II DIEB IV

Thus in the niche below was interred a little child of two years and four days, "our darling Linus".

Billedtavler pl. LXXI. C. I. L. VI 7104. Other inscriptions from the same columbarium in C. I. L. VI 6832 seqq.; Papers of the Brit. School at Rome IV 1907 p. 25. No. 3.

824. (I. N. 1520). *Inscription tablet in honour of Hadrian from the senate and people of Aricia. M.*

H. 0.98, br. 1.04. Found during Prince Orsini's excavations at Lake Nemi and bought by Carl Jacobsen 1896 in the Palazzo Savelli, Rome, together with Nos. 87, 506-07, etc.

IMP. CAESARI  
DIVI. TRAIANI  
PARTHICI. F. DIVI.  
NERVAE. NEPOTI  
TRAIANO. HADRIANO.  
AVG. PONT. MAX. TRIB. POT. VI  
COS. III  
SENATVS. POPVLVSQVE  
ARICINVS

Billedtavler pl. LXXI. Ephem. epigraph. 9, p. 396 No. 651.

825. (I. N. 883). *Base of a statue of emperor Diocletian. M.*

H. 1.24. Part of the upper left edge and right corner rearwards below missing. Formerly in the Villa Borghese, Rome.

On the sides, offering bowl and jug.

On the right side a partly chiselled-off, indistinct, earlier

inscription reading: Cura agentibus Cn. Sergio Mercurio, M. Licinio Privato, Ti. Claudio Sospole magistris q. q. Iustri XXIX.

On the front the main inscription, which was also carved over an earlier one:

IMP. CAES. C. VALERIO  
DIOCLETIANO  
PIO. FELICI.  
INVICTO. AVG. PONTIF. MAX.  
BRITANNIC. MAX. GERM.  
MAX. TRIB. POTEST. II. COS. II.  
P. P. PROCOS.  
HONORATI. ET. DECVRION  
ET. NVMERVS. MILITVM.  
CALIGATORVM.

The inscription may be dated to 285 A. D. and its founders, caligati, were members of the College of Military Building Engineers, known from inscriptions in Ostia, whence the statue base thus presumably came. P. P. = Pater patriae.

Billedtavler pl. LXXI. C. I. L. VI 1116 and XIV 128. Dessau: Inscr. lat. select. 615.

826. (I. N. 884). *Statue base. M.*

H. 1.26. A piece of the upper edge to the left missing. Formerly in the Villa Borghese, like Nos. 825 and 827.

After an earlier inscription had been chiselled off a new one was cut:

TVRRANIAE. ANICIAE  
IVLIANAЕ. C. F. CONIVGI  
Q. CLODI. HERMOGENIANI  
OLVBRI. V. C.  
CONSVLARIS. CAMPANIAE  
PROCONSVLIS. AFRIKAE  
PRAEFECTI. VRBIS.  
PRAEF. PRAET. ILLYRICI  
PRAEF. PRAET. ORIENTIS  
CONSVLIS. ORDINARIII  
FL. CLODIVS. RVFVS. VP.  
PATRONAE. PERPETVAE.

The inscription dates from the latter half of the 4th century A. D. In all probability the statue standing on the base was also reworked, as was the case with "The mother-in-law", No. 552.

V. C. is an abbreviation of *vir clarissimus*.

Billedtavler pl. LXXI. C. I. L. VI 1714. Dessau: Inscr. lat. select. 1271.

827. (I. N. 885). *Statue base*. M.

H. 1.24. Patched top left and the rear corner broken off. Provenance as Nos. 825-26.

As in the case of No. 826, an earlier inscription has been effaced and the new one appears in the middle of this erasure:

FABIUS . TITIANVS .

V . C . CONSVL .

PRAEF . VRBI .

CVRAVIT .

The inscription belongs to the middle of the 4th century A. D. See also No. 826. V. C. = *vir clarissimus*.

On the side panels, sacrificial bowl and jug.

Billedtavler pl. LXXII. C. I. L. VI 1653.

828. (I. N. 870). *Pedestal*. M.

H. 1.05. The lower part of the vine and a piece of the foot broken off. Bought in Constantinople through Consul Løytved.

In a powerful vine with leaves and grapes are a Dionysus in animal skin and oriental trousers which expose the abdomen, and by his side a little Pan with a shepherd's crook (*lagobolon*) and pipe; the god has seized him by one horn.

The style is late Roman, 4th or 5th century A. D. Cf. Mendel: *Catalogue des sculptures de Constantinople* II p. 435 No. 658 and p. 440 No. 659; III p. 604 No. 1393, and Schoenebeck, *Röm. Mitt.* 51, 1936, p. 332 seq.

Billedtavler pl. LXXII. Lehmann-Hartleben, *Röm. Mitt.* 38-39, 1923-24 p. 273 No. 21. Cf. 40, 1925 p. 215.

Nos. 829-835 comprise the Glyptotek's small collection of Early Christian and mediaeval works.

Nos. 836-846 are a somewhat heterogeneous collection of oriental and Etruscan works.

829. (I. N. 857 a). *Overworked upper story of an Early Christian sarcophagus*. M.

H. 0.48, L. 1.90. The face of the figure on the right of Jesus has been patched in modern time. On the other alterations see below. Acquired in 1893 from Rome; formerly in the possession of a noble Venetian family.

This sarcophagus remnant has columns with spiral fluting and composite capitals dividing it into seven niches with cockle-shell decoration and tile-covered arches above. In the angles of the arches were birds originally in pairs, eating from fruit baskets. The type recalls the Probus sarcophagus of about 395 (G. Schönemark: *Der Kruzifixus*. 1908. Fig. 32); also the Junius Bassus sarcophagus in the crypt of St. Peter's (v. Sybel: *Christliche Antike* II p. 178 seq.; Fr. Gerke: *Der Sarkophag des Junius Bassus*, *Bilderhefte antiker Kunst* IV), but particularly the sarcophagi of the Ravenna type in the Lateran, 4th and 5th centuries A. D.

Indeed, the Christ in the centre niche is antique in type and dress, and the cross on which he leans is somewhat reminiscent of that on a Ravenna sarcophagus (Lateran No. 106) and an ivory relief in the British Museum (Dalton: *Cat. of Early Christian Antiquities*. 1901. Pl. VI).

But, as on the Ravenna sarcophagi, he should be standing on a mountain from which the rivers of Paradise arise. Presumably the mountain was damaged and was therefore turned into a cockle shell, gilded like the capitals and floating on the waves; in other words a gross misunderstanding.

In conformity, all the apostles are in costumes with wide sleeves, definitely mediaeval monastic frocks, and many of them are also tonsured. They are completely altered and their position in the background and the hollowing out behind the columns (which on Early Christian sarcophagi are never free like this) show that in the Middle Ages, presumably about the 15th century, a 5th or 6th century sarcophagus was worked over and used again as a *retabulum*, i.e. shelf behind an altar.

The piece has therefore been removed to the store.

Billedtavler pl. LXXII.

830. (I. N. 1552). *Altered pagan sarcophagus with John the Baptist in the medallion*. M.

H. 0.54, L. 2.04. Acquired 1896 from Rome and formerly in the Villa Borghese. The noses of the medallion bust and the genii modern.

The entire medallion has been worked over and the figure in it, a youthful John the Baptist with halo and a chalice from which a snake should be winding, according to its style is 15th century and conforms to *Legenda Aurea* of the same century. Presumably the medallion was originally destined for a portrait.

The object itself is a pagan Roman sarcophagus with cocks at the corners, the earth and the sea characterized by sheep among barley straws and by a dolphin and a sea monster in the waves. In the wreath there was originally a true eagle as the symbol of the air, but the upper part has been chiselled off and provided with a modern human head. Two genii are supporting a portrait medallion as on Nos. 788 and 789.

Billedtavler pl. LXXII.

- 830 a. (I. N. 2343). *Christian sarcophagus*. Italian marble.

H. 0.85, L. 2.16, W. 0.84. Acquired 1909 from Simonetti in Rome.

The back roughed off. Along the top of the other sides is a cymation moulding. In the front centre an imago clupeata: Woman with a scroll; the head seems to have been worked over somewhat. The coiffure is 3rd century (cf. Nos. 742 and 743). In the corners above are flowers (lilies); below the medallion two cornucopias tied together and a hare and peacock eating grapes. In the adjoining panels are S-shaped grooves bounded by borders with Lesbian cymation. Extreme left: Praying woman (Orante) in front of an outstretched cloth (parapetasma), with a scroll at her feet. Extreme right: The good shepherd among lambs, full-bearded, wearing an exomis (blouse costume), low boots and gaiters and with a bag on a strap over his shoulder.

On the left end a cupid cutting corn with a sickle and another seemingly pruning a tree; on the right end cupids pressing grapes in a large pit; the grape juice runs out through two orifices covered with lion heads down into two jars; many grapes on the ground (for this motive cf.

D. Mustilli: *Il Museo Mussolini* p. 99; on its Christian application see E. Strong: *Apotheosis and After Life* p. 200 seq.).

On Christian sarcophagi cf. v. Sybel: *Christliche Antike II*; for the motives on our sarcophagus cf. l. c. fig. 45 and p. 194 (grape pressing), pp. 85 and 103 seq. (the good shepherd and the Orante as counterparts at the ends). The coupling of the bearded shepherd with the Orante is simply the earliest motive in Early Christian sarcophagus sculpture (cf. Fr. Gerke: *Die christlichen Sarkophage der vorkonstantinischen Zeit* p. 55). In Nos. 830 a and 832 the Glyptotek possesses two of the earliest Christian sculptures known.

Tillæg til Billedtavler pl. XIV. Fr. Gerke l. c. p. 346.

831. (I. N. 1473). *Roman ambo*. M.

H. 0.84, B. 0.46, D. 0.37. The top left corner damaged. Acquired 1896 from the part of the Martinetti estate which had passed to the dealer Mariotti at Venice.

The nucleus is an old Roman Ara of bluish-grey marble, though the only trace of it is a few remains of inverted letters on the right side. This shows that the mediaeval sculptor made use of the ancient block but retained nothing of the antique decoration. What he did do, however, was to copy the usual decorative elements of antique cinerary urns (cf. No. 796), such as the two ram heads on the front carrying the heavy fruit garland at which two long-necked birds (cf. No. 801) are pecking. Above the garland is the Agnus Dei with halo and cross and above this again the tablet with the following inscription:

+ ME AMBROSIIUS SCULPSIT,  
PETRUS ABBAS SCULPERE IUSSIT  
MARMORE QUI VIVO TEMPLUM FUN-  
DAVIT AB IMO.  
ECCE AGNUS DEI, ECCE Q. TOLLIS  
PECCATA MUNDI.

On the cornice above the typical mediaeval Latin of the inscription tablet we read:

PONDUS FERT ISTE CAPITI MANIBUSQ.

A rustic-looking man with moustache and long chin bears the original top plate on his head and upraised hands and has



foliage on either side of him. The top slab of the ambo above him was secured with an iron clamp.

At the rear the sawn-over cippus is decorated with ornaments and Christian symbols (fishes), while the grooves in the sides disclose that the block was a member of a balustrade affixed to it.

The fine decoration on the back indicates an ambo for the reading of the gospels. As early as the end of the 4th century A. D. the apse with the cathedra was moved so far from the body of the church that two reading desks had to be placed at the choir screen for reading the scriptures, a better one for the gospels, an inferior one for the epistles. The reading desk received the name of ambo because steps from both (ambo) sides led up to it (O. Wulff: *Altchristl. und byzant. Kunst* p. 205).

In the Museo Archeologico in Milan, however, there is a similar ambo dating from the 12th century, used as an "aquasantiera", i. e. base of a holy water basin.

Features of the lettering and stylistic details suggest that this ambo is Tuscan work of the 11th, or rather the 12th century A. D. and the deliberate copying of an antique prototype makes it an interesting link in Florentine protorenaissance, of which the greatest name is Niccolo Pisano.

Billedtavler pl. LXXII. Ejnar Dyggve in *Collections II* 1938 pp. 183-210.

832. (I. N. 857). *Sarcophagus with the Jonah legend*. M.

H. 0.40, L. 1.24. Has been smashed but well joined together. Acquired in 1889 from Rome, where it is reputed found at the Porta Angelica.

As the size shows, this is a child's sarcophagus. On the corners are images of the good shepherd. Between them scenes from the life of the prophet Jonah. On the left he is being thrown overboard to the waiting sea monster from a ship whose swelling sail is being distended by two horn-blowing wind gods. On the right Jonah is being ejected by the "whale", the same antique monster. Above he is lying on a rock under the castor-oil plant, while on the left of this scene is a genre figure, an angler with rod and basket sitting in front of a house. The latter figure is also to be seen on pagan sarcophagi and recalls the fisherman's dream in one of the idylls of Theocritus (XXI 41): "I saw myself

seated on the rock watching for the fishes and from my rod I set the bait floating."

From its style this sarcophagus is 3rd century A. D. and one of the earliest known Christian coffins.

Billedtavler pl. LXXII. v. Sybel: *Christliche Antike II* fig. 6 and p. 113 seq. De Waal: *Sarkophag des Bassus* p. 21. G. Wilpert: *I sarcofagi cristiani antichi I* pl. LIX 3. Schönebeck, Röm. Mitt. 51, 1936 p. 245 No. 5. Treated very extensively by Fr. Gerke: *Die christlichen Sarkophage der vorkonstantinischen Zeit* pp. 38-51 (dated to the beginning of the 3rd century A. D.) and pl. 2, 1. Also, cf. p. 56 note 7, p. 66 and other references p. 339. For the type of wind god cf. Arndt-Amelung 1164-65.

832 a. (I. N. 2233). *Fragment of a pagan sarcophagus*. M.

H. 0.28, Br. 0.56. The surface much spoilt. Technique and style reveal contemporaneity with No. 832, 3rd cent. A. D.

Like No. 832, this fragment is also of a child's sarcophagus, but it is not the principal relief, being a part of the relief-ornamented front of the lid. Seven figures are shown, some standing with drinking vessels or ladles or—extreme left—a cymbal in their hands, others on the ground gathered about the sigma-shaped cushion. Remnants of two bread baskets can be discerned, and midway between them the head of a boar.

As the boar's head shows, this is a banquet scene after the hunt and the motive often occurs in conjunction with hunting scenes on Roman sarcophagi. It was borrowed as the Meal of the Immortals in Christian art, but on our fragment there is no suggestion whatever of Christian symbolism.

Tillæg til Billedtavler pl. XIV. Fr. Gerke: *Die christlichen Sarkophage der vorkonstantinischen Zeit* p. 111 seq., where the entire group is discussed. On funeral banquets in early Christian art v. Sybel: *Christliche Antike I* pp. 190 and 198, II p. 94.

833. (I. N. 566 A). *Mediaeval prince*. Bust. M.

H. 0.36, br. 0.32. The head has been broken off but belongs to the bust. The nose is gone. The beard is drilled in primitive fashion. The bust was acquired in 1907 from the dealer Bardini at Florence.

With its grimacing, lean features and the curious leaf-like crown this head evidently belongs to early mediaeval Italian (Norman-Hohenstauf?) art.

Billedtavler pl. LXXII.

834. (I. N. 1667). *Head of primitive type. M.*

H. from chin to vertex 0.21. The nose broken off. Acquired in 1898 from Rome.

The flat and rough vertex seems shaped for an adornment (crown, polos or the like) which may have been secured by means of the small circular hole in it. The somewhat overworked face with the very summary treatment of the contours and the non-drilled pupils leave no favourable impression. It is either provincial art or a falsification. In any case, dating is impossible.

Removed to the store.

Billedtavler pl. LXXII.

835. (I. N. 1994). *Christian mural picture.*

H. 1.30, br. 0.58. Acquired in 1904 in Rome, where it was transferred to canvas after being sawn out of a wall. Deposited in the State Museum of Art.

Above, Christ standing in the sepulchre; right, the martyr's pillar and behind it a horizontal beam against which rest the lance and the spear with the vinegar sponge, while suspended on it are the scourge and the crown of thorns.

Tuscan work from Trecento (14th century).

Billedtavler pl. LXXII.

836. (I. N. 1789). *Assyrian genius. Relief. Alabaster.*

H. 1.60. The legs, part of the right hand, of the left arm and of the left pair of wings missing. The upper left corner patched in plaster. An eye damaged. Acquired in 1900 through a Greek dealer.

A genius with a horned helmet, three daggers, a bracelet, necklace and earrings presumably held a pine cone in his right hand; in his left he is holding a pail, of which a fragment remains. The type is common in Assyrian art. Cf. No. 836 a.

From the somewhat dilapidated inscription we learn that the relief came from the palace built in Ninive about 870 by the Assyrian king Assurnasirpal (Assurnasirapli), who reigned 883-859 B.C. As on No. 836 a, the inscription is the standard one of this monarch but it is less complete, the

last line being missing as are a few characters of every line on the right of the inscription. See under No. 836 a.

The type discussed in detail by Speleers in Bull. des Musées Royaux d'Art et d'Histoire 1938 p. 122 seqq.

2. Tillæg til Billedtavler pl. XIV.

836 a. (Æ. I. N. 1491). *Assyrian genius. Relief. Alabaster.*

H. 2.00. The lower part of the slab from the middle of the lower leg missing. The face wilfully damaged, presumably by some superstitious Mohammedan. Provenance, period and type as No. 836. Acquired in 1912.

The right hand is raised in greeting, so that the tree of life was probably displayed on the adjoining block on the right. In his left, lowered hand he is holding a club, the ancient symbol of Mesopotamian gods. As usual the characters run across the figure. Along the edge of the garment is a wide border, on which, below the right arm, is a hunting scene framed by flowers and animal figures.

Like that of No. 836, the inscription is the usual pretentious standard one of King Assurnasirpal and is practically intact, the few missing characters being supplemented by the parallel inscriptions (Budge-King: Annals of the Kings of Assyria p. 212 seqq.). Indeed, this text is the most complete of all known replicas. The variants are few and uncommunicative.

Tillæg til Billedtavler pl. XIV.

836 b. (Æ. I. N. 975). *North Syrian relief. Granite.*

H. 0.45. Crude workmanship. Presumably intended for wall decoration. Acquired in 1907 from Syria.

Two long-bearded men in long fringed garments and wearing bracelets are sitting, beakers raised, on opposite sides of a table laid with food.

The motive already occurs on Hittite votive reliefs but is more common in North Syria; related pieces have come from Senjirli and Merab near Aleppo (v. Luschan; Sendschirli pl. LIV and pp. 328-9. Clermont-Ganneau: Album d'antiquités orientales pls. I and II. A. Moortgat; Die bildende Kunst und die Bergvölker (1932) pls. LVI and LVIII-LIX). The style of this relief bears the strong impression

of Assyrian influence and the period must be 8th century B. C. Unger calls it provincial Assyrian and v. Bissing unjustly regards it as a modern falsification. Przeworski has correctly demonstrated a close parallel and described it as north Syrian.

Tillæg til Billedtavler pl. XIV (incorrectly named Babylonian). E. Unger in Reallexikon der Vorgeschichte IV 2 pl. 236. v. Bissing, Archiv für Orientforschung VI, 1930-31 p. 170 note 81, Przeworski, Acta Orientalia VIII 1930 p. 235 seqq. Studi Etruschi VI 1932 p. 71 seqq. H. Ingholt: Rapport préliminaire sur sept campagnes de fouilles à Hama. Kgl. danske Vid. Selsk., Arch. kunsthist. Medd. III, 1. Copenhagen 1940 p. 79 note 5. On the motive see Albrecht Götze: Hethiter, Churriter und Assyrer (Oslo 1936) p. 84.

836 c. (Æ. I. N. 1462). *Sumerian statuette*. Green elaeolite.

H. 0.43. Patched with plaster here and there, especially on neck and head. Acquired in 1912 from Paris.

This little man is wearing a fine kilt with fringes above the knees, a tassel at the back and a thick belt and is represented as squatting on the ground. The face is clean-shaven and the entire head tonsured—the Sumerian fashion in contrast to the long hair and beard of the Babylonian Semites. The Sumerians were a non-Semitic nation, the earliest civilized people of Mesopotamia, whose development can now followed right up into the fifth millennium B. C., thanks to recent excavations. As will be seen, copper nails, which time has coloured green, have been used for mending the head which has been fractured at some time or other; this ancient repair proves how precious the material was in stoneless Mesopotamia and how valuable this sculpture was therefore in those days. The Greeks, for their part, could afford to utilize the sometimes slightly damaged female figures, which the warriors of Xerxes had pulled down, for fill and foundation work in the Acropolis.

There is a curious, primitive charm about this rare little statuette; the modelling of the shoulders and the lower legs is good, whereas other parts such as the ankles were misconceived. There is a restful calm and plastic concentration about this figure.

There are similar statuettes and heads e. g. in the Louvre and British Museum. Its nearest relation was found in the course of the new excavations at Ur. No exact date can be given, but the group may perhaps be placed to the period

about 2700 B. C. On the right shoulder of the figure are faint traces of an original inscription.

Tillæg til Billedtavler pl. XIV. John Sebelien in Ancient Egypt 1924 p. 11 seqq. on the age and components of the copper nails. Heidenreich in Zeitschrift für Assyriologie, N. F. VI 1931 p. 105 seqq. Opitz in Reallexikon der Assyriologie I p. 47. S. Smith: The Early History of Assyria pp. 14-15 and pl. between pp. 12 and 13. Hall and Woolley: Ur Excavations I p. 27. Cf. pl. IX. Chr. Zervos: L'Art de la Mésopotamie (Ed. Cahiers d'Art, Paris) p. 123. Contenau: Manuel d'Archéologie Orientale II p. 568 fig. 376. Victor Christian: Altertumskunde des Zweistromlandes I p. 249 seq. and pl. 258. Zeitschrift für Assyriologie 40 pl. 1. A related standing figure is in the British Museum; Schäfer und Andrae: Die Kunst des alten Orients (Propyläen-Kunstgeschichte) pl. XXVI.

837. (I. N. 1835). *The stela of Ba'aljaton*. Phoenician tomb relief. Limestone.

H. 1.81, br. below 0.60, above below the arch 0.53. This stela came from the village of Umm-el-Amed ("the mother of the pillars") south of Tyrus, the ancient capital of Phoenicia, and was acquired in 1901.

In the arch above is a winged sun-disc with Uraeus snakes. Below this a man in a cylindrical cap and wearing a full length garment with long sleeves. This clean-shaven man is raising his right hand in greeting or adoration while the left holds a censer borne by a horizontal female figure in the Egyptian style, with only her head and shoulders visible. On the right and below the left hand is the three-line Phoenician inscription: "This memorial stela is Ba'aljaton's, son of Ba'aljaton, the president". The latter (Rab) is a title which seems to signify the head of a priesthood, i. a. the high priest.

The relief displays an interesting mixture of eastern and western traditions. The sun-disc and the small sacrificial bowl are Egyptian, the fez-like cap Syrian, the garment Persian, while the carving of the figure, especially the old face full of character, bears witness of Greek influence.

Inscription and style both suggest the 3rd-2nd century B. C. Contemporary Phoenician stelae are to be found in the Louvre, though they are inferior to our specimen (R. Dussaud, Deschamps, Seyrig: La Syrie antique et médiévale illustrée pl. 34).

Billedtavler pl. LXXII. N. C. G. 220. S. Reinach: Rép. Rel. II 184.3. Clermont-Ganneau. Recueil d'Archéologie Orientale V 1902 pp. 1-8, 84-86 and pls. I, II, V. A. W. Lawrence: Later Greek Sculpture p. 69, pl. 104 b. Harald Ingholt



in Kunstmuseets Aarskrift XIII-XV, 1926-28, p. 81 seqq. G. Contenau: Manuel d'archéologie orientale III p. 1476 fig. 897 and Civilisation phénicienne fig. 42. W. Otto: Handbuch der Archäologie pl. 198. B. A. Turajeff & B. N. Borozdin: Drevnij mir. Moskva 1917 p. 50. On the forms of censers see Syria XI 1930 p. 133 seqq. and pls. 24-25.

- 837 a. (I. N. 477). *Bust of a woman. Etruscan. Calcareous tuff.*  
H. 0.40. Nose, cheeks, lips and eyebrows patched in plaster.

This figure, which was acquired in 1911 in Paris and there falsely stated to have been found in Lebanon, was originally identified and published as Hittite, but beyond all doubt belongs to a well-known group of early-archaic Etruscan statues and statuettes (of the 7th century B. C.).

The woman is wearing a necklace and long double braids and has her hands crossed over her breast. The style is pre-Greek, orientalizing, so that in so far the error was natural (cf. related Etruscan works, Milani: Il reale Museo arch. di Firenze, pl. XLVII; also Not. Scavi 1931 p. 234 seq., figs. 4-5 and pl. III. G. Q. Giglioli: L'Arte Etrusca pl. LXXVI).

Although the provenance of our bust is unknown, there can be no doubt that it came from Chiusi, because that town was the origin of quite a number of exactly similar figures, correlated by Bandinelli (Mon. Lincei XXX 1925 p. 492 seq. Cf. Hans Mühlestein: Die Kunst der Etrusker figs. 230-31).

Tillæg til Billedtavler pl. XIV. Fr. Poulsen: Der Orient und die frühgriech. Kunst p. 97 seq. 100. D. Levi in Not. Scavi 1931 p. 234. P. J. Riis: Tyrrenika p. 113 and pl. 20,1.

838. (I. N. 892). *Tomb relief to a young man. M.*

H. 0.53. The nose damaged. Purchased through Consul Løytved at Beirut and reputed found in Sidon.

On this rectangular stela, which has no fracture planes on the sides, is a youth wrapped in his cloak and with his right hand to his cheek. This gesture of sad contemplation suggests a sepulchral relief and we know of similar stelae from Syria (cf. G. Mendel: Catalogue des sculptures de Constantinople III p. 103 No. 887. Bull. Corr. Hell. XXI 1897 p. 72 seq., No. 16 fig. 2.).

The style and the rendering of the hair indicate the beginning of the Roman Empire and suggest that the artist was from Palmyra. The face is idealized and the work is not at all bad.

Tillæg til Billedtavler pl. LXXII. A. W. Lawrence: Classical Sculpture p. 391.

839. (I. N. 2690). *Fragment of a Kassitic head. Burnt clay.*

H. 0.12. Only the middle of the face and the adjoining parts of the hair remain, surrounded by patching surfaces (not fracture planes). Acquired in 1923 in Paris.

This strange head with the markedly Semitic profile is, to judge by its style and its patch technique, closely related to a temple facade of baked clay which was rebuilt in the Vorderasiatisches Museum in Berlin and came from Uruk, the Erech of the Bible, the present-day Warka in Mesopotamia. There in 1928-29 the Germans excavated a temple to the goddess Innin-Ishtar built by the Kassite king Kara-Indash (1445-1427 B. C.) and decorated with elongated figures, male and female alternating, holding a bottle from which flowed the water of life in conventionalized streams. The male god of the water of life was called Lugalbanda in Uruk's Sumerian period, the female Ninsun, but in Babylonian times here the corresponding names were Ea and Innin-Ishtar. The Kassites were a foreign nation related to the Elamites who some time in the second millennium B. C. ruled over Mesopotamia, where they adopted the religious and art traditions of the Babylonians.

2. Tillæg til Billedtavler pl. XIII. Przeworski in Eurasia Septentrionalis Antiqua X 1936 p. 116, fig. 34. Cf. J. Jordan: Die Ausgrabungen der Notgemeinschaft der deutschen Wissenschaft in Uruk, 1928-33, p. 16 seq. and Ausgrabungen in Uruk-Warka, Abh. Berl. Akad. 1929 (Philos.-hist. Klasse) No. 7 p. 34 seqq. and pl. 15. Albrecht Götze: Hethiter, Churriter und Assyrier (Oslo 1936) p. 127 and fig. 59.

840. (I. N. 2753). *Prince Gudea of Lagash. Sumerian statuette. Green, black-spotted steatite.*

H. 0.63. The nose broken off, the feet slightly weathered, otherwise in splendid preservation. Acquired 1925 in Paris, found at Tello in Mesopotamia, the ancient Sumerian city of Lagash.

This stockily built little gentleman with the turban-like head-dress is wearing a kind of fringed shawl garment which leaves the right shoulder and arm free. The hands lie folded across the chest as on the seated Sumerian No. 836 c, which is some centuries earlier.

The modelling of the chubby cheeks, the muscular shoulder and arm and of the hands with the fine nails is splendid. It is one of the best works of ancient Sumerian art.

Prince Gudea, who reigned in Lagash about 2350 B. C., is known to us from other statuettes (especially in the Louvre) and inscriptions, but this statue with its well-preserved head is the best rendering of him.

It has inscriptions on the right shoulder and on the front of the clothing. In translation the shoulder inscription reads:

"Gudea, governor-priest of Lagash, who built the temples to Ningishida and Geshtinanna"

while the inscription on the garment reads:

"To his lady, Geshtinanna, the mistress . . . (?), beloved spouse of Ningishida, Gudea, governor-priest of Lagash, built her girsu-house. He had his statue made. For it he spoke as its name: Geshtinanna turned a faithful eye upon me. He took the statue into her house to her."

2. Tillæg til Billedtavler pl. XIII. Thureau-Dangin, *Monuments Piot* XXVII 1925 p. 97 seqq. and pl. VIII. *Universal History of the World*, ed. Hammerston (London) I p. 540. Unger in *Festschrift Max Oppenheim* (Berlin 1933) p. 129 with fig. 1. Chr. Zervos: *L'Art de la Mésopotamie* (Ed. Cahiers d'Art, Paris) p. 199. Contenau: *Manuel d'archéologie orientale* II p. 721, fig. 506. Br. Meissner: *Könige Babyloniens und Assyriens* p. 36. A. Parrot: *Tello* p. 166, pl. XV c. A closely related Gudea in the Louvre is illustrated by Woolley: *The Development of Sumerian Art* pl. 61 c; cf. a young Gudea I. c. d and text p. 108.

841. (I. N. 2760). *Syrian bronze statuette of a long-bearded man*.

H. 0.37. In good preservation except the eye filling and the attributes of the hands. Acquired in 1928 from Consul Ræstad in Oslo, formerly in the collection of the Russian Baron Ustinow in Jaffa.

This is primitive art; the figure belongs to a group of Syrian bronzes which may be dated to the 9th-8th century B. C. The hair is long and vertically fluted, the flat face with its triangular nose has a hairless upper lip and a long, rounded beard. The man seems to be clad only in a long skirt fastened by a broad belt round the waist. This and a similar bronze in New York are described — no doubt correctly — as falsifications; both lack ears and breast nipples, which is never the case in indubitable Syrian bronzes. See Ronzevalle in *Mélanges de l'Université Saint-Joseph, Beirouth* XIX 1935 p. 3 seqq. and pl. XI.

2. Tillæg til Billedtavler pl. XIII. Fr. Poulsen: *La Collection Ustinow*. Norske Vidensk. Selsk. Skrifter II. Hist.-filos. Klasse. 1920. No. 3. Przeworski in *Real-Lexikon der Assyriologie* II p. 70. Val. Müller: *Frühe Plastik in Griechenland* p. 109 No. 16.

842. (I. N. 2808). *Babylonian brick relief with a walking lion*.

H. 1.10, L. 2.30. Acquired in 1930 from the Vorderasiatisches Museum, Berlin, and found during the excavations of the German Orient Society in Babylon. Cf. Nos. 843-44. All three reliefs were placed in the wall at the Ishtar gate and the processional way in Babylon and date from the time of Nebuchadnezzar (about 608 B. C.).

Against a dark blue background the royal beast, the god Adad's sacred animal, is striding along a yellow base line. The direction of the animal to the left indicates that the relief was on the east side of the wall in the processional way, for the lions of both walls were represented as walking northwards, as if to meet an aggressor venturing to force his way into the city and approach the temple. With its gaping jaws the lion has a white skin and yellow mane and tail tuft; the muzzle, tongue and the skin folds at the claws are also yellow; in the eye the iris is yellow, the pupil black. Whereas the upper teeth are correctly rendered, those of the lower jaw are very summary in their characterization.

2. Tillæg til Billedtavler pl. XIV. Koefoed-Petersen in *Collections* I 1931 p. 153 seqq.

843. (I. N. 2810). *Babylonian brick relief with dragon*.

H. 1.15, L. 1.64. Acquisition and provenance as No. 842.

Sirrush, the Babylonian serpent-griffon, the sacred dragon of the god Marduk, was a product of overheated Babylonian fantasy. It consists of a serpentine body on four long legs, the fore paws having the form of the lion's or panther's, the hind paws terminating in the claws of birds of prey. The long, winding tail ends in the poisonous sting of the scorpion, and the small head on the slender neck is that of a snake and has a snake's tongue. Whereas the animal's skin is light coloured with the scales inlaid in black contours (glass paste), the mane, hair, horn, claws and tongue are yellow.

2. Tillæg til Billedtavler pl. XIV. On the literature see No. 842.

844. (I. N. 2811). *Babylonian brick relief with bull*.

H. 1.18, L. 1.64. See also under No. 842.

The wild bull, Babylonian: rimu, the sacred animal of the goddess Ishtar, like the lion was among the big game of

Mesopotamia. Nevertheless, the animal is not depicted as impressive and dangerous like the lion, but in easy movement, neck bent and horns upright, not lowered. The smooth skin is yellow, while the hair along the back, loins, belly etc. like the folds of the neck and the tail is in dark blue. The details are more conventionalized than those of the lion figure.

2. Tillæg til Billedtavler pl. XIV. On the literature see: No. 842.

845. (I. N. 476). *Etruscan archaic female figure*. Statuette. Terracotta.

H. 0.91, with the plinth 0.95, of the head 0.13. The figure has been smashed and mended with plaster. Both arms and part of the top of the head missing, the nose is slightly scraped. Otherwise in good condition, including some of the colours which make the figure even more expressive. Acquired in 1930 through a dealer.

The young woman with the pale yellow skin, the black eyes and hair, is rendered as taking a short stride with the right foot before the left, a motive which in Greek art in the period about 480 B. C. supplants the earlier Egyptian motive of the left foot foremost. The head is raised and turned slightly towards the right shoulder, another late archaic feature; the expression is brave and wise. With her left hand she has raised the pale yellow chiton over which lies the dark brown, finely pleated oblique cloak with its black painted borders.

This is one of the finest known works of Etruscan art, the equal of the beautiful terracottas from Veji in the Villa Papa Giulio in Rome, though possibly somewhat later. It dates from a brief period during which the best sculptures of the Etruscans attained to the level of their prototypes, the Greek archaic statues. Stylistically related antefix heads from Veji prove that the entire terracotta group was actually native to that city.

2. Tillæg til Billedtavler pl. XIII. Fr. Poulsen in 'Die Antike' VIII 1932 p. 90 seqq. with many illustrations, including Veji sculptures. Altheim: Epochen der römischen Geschichte p. 118. André: *Apollon* (dedicated to Martin Nilsson) p. 12. P. J. Riis: Tyrrhenika p. 46 and pl. 6, 4. Marcel Renard: Initiation à l'Etruscologie (Bruxelles 1941) p. 72 and pl. VI fig. 15. Collections III 1942 p. 1 seqq. and figs. 1-5 (Riis). Lippold, Philol. Wochenschr. 1942 p. 540 (agrees with the dating to 480). Bianchi Bandinelli: Storicità dell'Arte Classica

p. 147 with note; 145 (answers the foolish doubts as to the genuineness of the piece). Fink und Weber: Beiträge zur Trachtgeschichte Griechenlands p. 34, 71.

846. (I. N. 445). *Headless Etruscan male torso*. Terracotta.

H. 0.81. The head, the arms, the right great toe, the left knee and both heels, missing. Acquired in 1924 from Orvieto.

Like No. 845, this Etruscan figure still has traces of paint: Red on the neck and feet, yellow on the under garment, dark red (much faded) on the cloak while the lines of the costume are picked out in black. The style is late archaic, somewhat earlier than No. 845, dating no doubt to about 500 B. C. The nearest parallels are two bronzes in London and in Modena (see Riis, below).

2. Tillæg til Billedtavler pl. XIII. See the catalogue of the Helbig collection No. H 215 and Bildertafeln p. 85. Fr. Poulsen: Aus einer alten Etruskerstadt p. 43 and fig. 85-86. Collections III 1942 p. 16 seq. and figs. 13-14 (Riis).

847-871 comprise a number of small specimens of Alexandrian art; illustrated 2. Tillæg til Billedtavler pl. XV-XVI.

847. (Æ. I. N. 316). *Serapis*. Head. M.

H. 0.10. Much worn surface. Inferior Roman work.

848. (Æ. I. N. 339). *Small female head*. M.

H. 0.06. Surface worn. Inferior Roman work.

849. (Æ. I. N. 340). *Small female head*. Coarse-grained marble.

H. from chin to vertex 0.06. The nose damaged, the surface exposed to fire. Hellenistic type.

850. (Æ. I. N. 341). *Small female head*. M.

H. 0.06. Worn surface. Melon hair-dressing. The severe features suggest influence from Roman art.

851. (Æ. I. N. 342). *Small female head*. Coarse-grained marble.

H. 0.05. Worn and fire-marked. Very poor, Hellenistic work.

852. (Æ. I. N. 344). *Small female head*. M.

H. 0.10. The nose and part of the vertex modern. The prominent curls might indicate an Aphrodite wringing the water from her hair. Cf. No. 853.

853. (Æ. I. N. 345). *Aphrodite*. Small head. Coarse-grained marble.

H. 0.09. Here the motive of Aphrodite wringing the water from her locks is more definite than in No. 852. Cf. the whole figure in Br. 9 and in Alexandrian work in No. 51 a. Hellenistic sculpture.



854. (Æ. I. N. 346). *Aphrodite*. Small head. Alabaster.  
H. 0.05. Rough, much damaged work. The hair at the sides indicates the same motive as Nos. 852-853.
855. (Æ. I. N. 347). *Aphrodite*. Small head. M.  
H. 0.035. Worn and insignificant. Motive as Nos. 852-854.
856. (Æ. I. N. 348). *Female head*. M.  
H. 0.09. The nose bruised, the back cut flat. Typical Hellenistic hair (cf. No. 334). The treatment of the marble is also Hellenistic-Alexandrian.
857. (Æ. I. N. 1004). *Hellenistic youth's head*. M.  
H. 0.09. The face badly damaged. Taenia in the hair.
858. (Æ. I. N. 351). *Small female head*. Coarse-grained marble.  
H. 0.09. Nose and back of head damaged. Poor work.
859. (Æ. I. N. 356). *Dioscuros*. Head. M.  
H. 0.16. The nose patched in plaster, the frontal hair broken off. The long locks and the conical cap with the star are typical characters of the Dioscouri.
860. (Æ. I. N. 365). *Dionysus*. Small herm. M.  
H. 0.09. The face terribly spotted and injured. Archaizing Dionysus herm.
861. (Æ. I. N. 423). *Harpocrates*. Small head. Limestone.  
H. 0.08. The nose and hair much damaged. Poor work.
862. (Æ. I. N. 847). *Aphrodite with Eros*. Small group. M.  
H. 0.11. Both figures lack their heads and most of the legs, while Eros has lost his right arm and his wings. Inferior work.
863. (Æ. I. N. 995). *Female head*. Coarse-grained marble.  
H. 0.09. The front alone preserved, the back having been patched on. The surface worn, the nose slightly injured. Evidently the portrait of an elderly woman of the beginning of the Roman Empire.
864. (Æ. I. N. 996). *Female head with Isis curls*. Coarse-grained marble.  
H. 0.09. The back, which was patched on, missing. Seemingly the portrait of a woman with her hair arranged and stylized as in the representations of Isis.
865. (Æ. I. N. 997). *Dioscuros or other long-haired deity*. M.  
H. 0.09. The nose and chin bruised, the surface worn. The back was patched on. The rough shaping of the vertex and the hole in it

- suggest that it wore a hat or a helmet, in which case the most likely solution would be a Dioscuros with a conical cap. (Cf. No. 859).
866. (Æ. I. N. 999). *Child's head*. M.  
H. 0.085. The nose-tip, the lips and chin in plaster, the ears bruised. The head of a bright boy, early Empire.
867. (Æ. I. N. 1000). *Heracles(?)*. Head. M.  
H. 0.065. Only the front preserved. The vertex and the back were patched on. The chin hair is damaged and its original length uncertain. Traces of red paint on the eyes and lips. Crude, provincial work.
868. (Æ. I. N. 851). *Aphrodite*. Statuette torso. M.  
H. 0.18. Head, arms and lower legs missing. The pose of the arms and upper body suggest that Aphrodite was doing her hair while her raiment slipped down. Cf. No. 51 a and Br. 9.
869. (Æ. I. N. 988). *Serapis*. Small bust. Black, slate-like stone.  
H. 0.12. Worn and damaged. Poor and crude work, possibly Roman.
870. (Æ. I. N. 994). *Archaizing youth's head*. M.  
H. 0.08. The surface much weathered. The right ear and side curls splintered off. For the type see No. 27 and the beardless head of the double herm No. 337.
871. (Æ. I. N. 353). *Hellenistic ruler*. Head. M.  
H. 0.17. The surface much worn, the hair, eyes, nose and chin damaged. Part of the vertex was patched on. In the hair are traces of a metal wreath with two holes for securing it. The face with the low, receding brow and the deep-set eyes suggest a portrait rather than a hero. For the type see No. 453.
- The next four heads, Nos. 872-875, were acquired in Egypt like the foregoing, but both style and material, a limestone especially typical of Cyprus, show that they were carved on that island and imported into Egypt. Illustrated 2. Tillæg til Billedtavler pl. XV.
872. (Æ. I. N. 359; I. N. 329 a). *Head of a Cypriote statuette*. Limestone.  
H. 0.095. Damaged. The hair is combed forward from the top of the head in long curls and ends across the forehead in a border of square curls above which is a vestige of a foliage wreath. The type is 5th cent. B. C. Cf. Pryce: Cat. of Sculpt. in the Brit. Mus. I 2 C. 120 seqq.

873. (Æ. I. N. 1005; I. N. 324 n). *Head of a Cypriote statuette.* Limestone.

H. 0.085. Back of the head missing. Large scratches. Like Nos. 874 and 875, this head belongs to the Egyptizing style-phase in Cypriote sculpture and to the 6th cent. B. C. Cf. Pryce: Cat. of Sculpt. in the Brit. Mus. I 2, C. 251 seqq.

874. (Æ. I. N. 360). *Head of a Cypriote statuette.* Limestone.

H. 0.08. For the rest, see under No. 873.

875. (Æ. I. N. 361; I. N. 329 c). *Head of a Cypriote statuette.* Limestone.

H. 0.06. See under No. 873.

## BRONZE FIGURINES

Br. 1-19 are small bronzes dating from various periods, from Syria, Carthage, Egypt, Greece and Italy.

- Br. 1. (I. N. 1023). *A tiger.* Statuette.

H. 0.06, L. 0.12. The tail, which was separate, missing. Found in Egypt.

This is a fine Hellenistic original. The animal undoubtedly represents a she-tiger and the long stripes in the fur are imitated by inlays of pure copper. The eyes too are inlaid in a lighter-coloured metal.

3rd-2nd cent. B. C.

2. Tillæg til Billedtavler pl. XVII. N. C. G. text p. 195 fig. 123. Fr. Poulsen. Græske Originalskulpt. p. 25.

- Br. 2. (I. N. 1018). *Syrian statuette.*

H. 0.10. The feet broken off. Acquired through Consul Løytved in Beirut.

This primitive little figure with its conical cap and loin cloth, presumably once with a lance in the right hand and a shield in the left, is one of a group of idols or warrior figures of a type dating back to the 2nd millennium B. C. and evidently made under Egyptian influence; like Br. 3 and 4 it is probably from the 9th-8th cent. B. C.

2. Tillæg til Billedtavler pl. XVII. For the type cf. V. Müller: Frühe Plastik p. 112 seqq. Cf. the Glyptotek's figure of Seth A 99 (Mogensen, Collection pl. 24).

- Br. 3. (No inventory number). *Syrian statuette.*

H. 0.10. Of the same type as Br. 2. The feet are furnished with a peg for insertion. The lowered right arm is broken off.  
2. Tillæg til Billedtavler pl. XVII.

- Br. 4. (No inventory number). *Syrian statuette.*

H. 0.10. Of the same type as Br. 2. The right foot with a peg for insertion.  
2. Tillæg til Billedtavler pl. XVII.

- Br. 5. (No inventory number). *Syrian statuette.*

H. 0.09. This little figure is wearing a conical cap and a long coat. The arms are held out from the body, the left one uppermost. The feet have a peg for insertion. Contemporary with Br. 2-4.  
2. Tillæg til Billedtavler pl. XVII.

- Br. 6. (I. N. 1019). *Syrian statuette in Hellenistic style.*

H. 0.05. Acquired through Consul Løytved at Beirut. From Syria.

The figure represents a seated captive with his hands tied behind him and turning his head over his left shoulder. He is wearing a conical cap and a loin cloth and has a pointed beard.

2. Tillæg til Billedtavler pl. XVII. Cf. Louvre 696: Seated oriental soldier with shield across his knees. Lamb, Greek and Roman Bronzes pl. 76 b.

- Br. 7. (I. N. 2471). *Archiac-Etruscan youth (kuros).* Statuette.

H. 0.14. The right foot and the attribute in the right hand missing. The surface, especially of the face, much worn. Acquired in 1910 at Munich.

This is an "Apollo" with broad shoulders, wasp-waist and heavy thighs, in the frontal position and with the left foot set before the right, all features of the infancy of Greek art prior to the Persian wars. In the right lowered hand he held an attribute; the left hand rests against the hip, only the index and middle finger extending forward on the abdomen. This motive is extremely rare in Archaic-Greek sculpture (cf. No. 1 a) but becomes more general in the art of the 5th century; possibly it is under the influence of the latter that Etruscan bronzes, still of at "retarded" archaic style, are very often designed with a hand on the hip (cf. M. Bieber: Die antiken Skulpt. und Bronzen in Cassel pl. 38 No. 120 and pl. 39 No. 121; the former also in Giglioli: L'Arte Etrusca pl. 124, 4 and 6. Furthermore, W. Lamb: Greek and

Roman Bronzes pl. 40 a-b; de Ridder: Bronzes antiques du Louvre (1913) fig. 37 = Giglioli l. c. pl. 123,2). Closely related to our figure, which would thus seem to be Etruscan, are two bronzes, Mühlestein: Kunst der Etrusker figs. 190-91 and Not. Scavi 1918 p. 211, which repeat the motive. Other Etruscan bronzes are related through the physical structure, e. g. Collection R. Warocqué (1904) No. 183 and sale Sotheby & Co., 2nd April 1928 pl. 1 No. 63. Cf. V. H. Poulsen, *Collections II* 1938 p. 103.

2. Tillæg til Billedtavler pl. XVIII. Sale Helbing, München 22. Febr. 1910, No. 602. Arndt-Amelung 4748 (Fr. Poulsen). P. J. Riis: *Tyrrhenika* p. 106.

Br. 8. (I. N. 2688). *Late-archaic Apollo*. Statuette.

H. 0.18. Right forearm and hand missing. The left leg was once broken off and rejoined. Acquired via Paris for Heilbuth's collection in Copenhagen, thence to the Glyptotek in 1923.

This animated little figure is a Greek original of the time about 480 B. C. and bears the impress of Ionian conception of form. It seems to represent Apollo walking, with the long hair shading back and shoulders. In that case he doubtless held an arrow in the cavity of the lowered right hand, the bow in the now missing left.

2. Tillæg til Billedtavler pl. XVIII. Reinach: Rép. Stat. V 1, 32, 9-10. Fr. Poulsen in *Bull. Corr. Hell.* XLIV, 1920 p. 101 seqq. Ch. Picard: *La sculpture antique I* p. 333 fig. 91. Fr. Poulsen, *Arch. Anz.* 1932 p. 100 seqq. Picard: *Manuel, Sculpture I* p. 582 seq., fig. 204. Fink und Weber pp. 27 and 42 (reiterating that it is a falsification).

Br. 9. (I. N. 1020). *Aphrodite*. Statuette.

H. 0.11. In good condition. Acquired together with Br. 2-6.

Roman work after a Hellenistic original. Aphrodite is shown at her toilet or wringing the water from her hair after the bath, while her garment though knotted at the waist is slipping down. The motive dates back to the 4th century B. C. and was a great favourite for statuettes in marble and bronze. See Brendel in *"Die Antike"* VI 1930 p. 46 seq. with ill. Cf. Glyptotek No. 51 a and 868.

2. Tillæg til Billedtavler pl. XVII. Arndt-Amelung 4749 (Fr. Poulsen).

Br. 10. (I. N. 2225). *Female figure with cornucopia (Tyche, Fortuna)*.

H. 0.15. The right arm broken off at the elbow. Acquired via Munich (gift).

In the folds of peplos and himation are reminiscences of the style of the 4th century. A bronze statuette at Munich is closely related (J. Sieveking: *Die Bronzen der Sammlung Loeb* pl. 14 right). Cf. also Libertini: *Museo Biscari* No. 190 pl. 42 and *Amer. Journ. of Arch.* 1921 p. 173.

2. Tillæg til Billedtavler pl. XVIII. Reinach: Rép. Stat. III 77, 1. Arndt-Amelung 1054 and 4750 (Fr. Poulsen).

Br. 11. (I. N. 1021). *Aphrodite and Priapus*.

H. with plinth 0.11. Provenance as Br. 2-6 and 9; Sidon in Phoenicia is recorded as its finding place. The style is Roman.

Aphrodite, nude and wearing a diadem, is trying to unfasten or fasten the sandal on her left foot with her right hand, her left arm leaning against an ithyphallic Priapus or, according to Picard, a Pan herm. The type is very common in Roman "Kleinkunst" in bronze and no doubt goes back to a Hellenistic original. On the Glyptotek specimen, however, the relationship of figure and herm is doubtful. Cf. e. g. Walters: *Select Bronzes of Brit. Mus.* Pls. 25 and 43.

2. Tillæg til Billedtavler pl. XVII. Arndt-Amelung 4751 (Fr. Poulsen). Picard, *Rev. arch.* XIX 1942-43 p. 50.

Br. 12. (I. N. 1698). *Female head as balsam box*.

H. 0.10. Acquired in 1899 at Saulini's sale at the dealer Sangiorgi's in Rome.

Uppermost on the head is an orifice with a lid, secured with chains. The neck below is flattened out and smooth and apparently was not fixed to any base. A handle (damaged) reveals that the vessel could be suspended.

The head has upturned frontal hair, above it a double braid and behind a melon coiffure and a bun. The pupils are cursorily engraved. Long ear-rings in the ears.

Vessels of this kind with a handle for suspension and a mouth with a stopper are usually called balsam boxes, but their purpose is rather uncertain. If the vessel has no bottom, as with our specimen, it must have been a substitute intended for grave furniture. Cf. G. Richter: *Metrop. Mus., Greek, Etruscan and Roman Bronzes* p. 193 No. 510 with



extensive bibliography, and Mercklin, Arch. Anz. 43, 1928 p. 441 seq. No. 126 with other parallels.

The style of our head suggests Etruria as its native home and the Hellenistic period.

2. Tillæg til Billedtavler pl. XVII. Catalogue des objets antiques recueillis par M. Louis Saulini. Hôtel Sangiorgi, Rome, 24-29 avril 1899 No. 138, pl. II. Arndt-Amelung 4752 right (Fr. Poulsen).

Br. 13. (I. N. 2226). *Fluted bronze bowl with loose handles.*

H. 0.13, diameter 0.175. Acquired from Syria.

Below the handles are attachments, each with a female head. Roman.

2. Tillæg til Billedtavler pl. XVII.

Br. 14. (I. N. 2227). *Bowl with central bulge (umbilicus).*

Diam. 0.17. Acquired from Rome. Bowls like this are often seen in the hands of those making offerings. Roman work.

2. Tillæg til Billedtavler pl. XVII.

Br. 15. (I. N. 2612). *Statuette of a peasant or fisherman.*

H. 0.12. Left arm broken off. Acquired in 1912 at the sale of Giovanni Dattari's collection in Paris; found in Egypt.

Delightful Hellenistic-Alexandrian statuette. The man is wearing a flat, hatched hat (of the same shape as No. 375) and on his back is carrying a vessel. He has a beard and long whiskers, the general effect being an unkempt appearance. The right hand, of which the fingers are broken off, probably rested on a staff. He is wearing a kilt, whose side folds fall well down over the thighs but expose the genitals; it is secured by a long kerchief with flowing ribbon ends. The deformed thorax and the hunch back represent a rickety person of a type familiar from Hellenistic terracottas (cf. Pottier: *Diphilos* p. 95). Our little bronze is equal to the best Alexandrian bronze figures: the priceless negro boys, the Nubian fruit-seller with the monkey picking his lice, the cheeky negro-slave captive, the madman choking himself and all the amusing and horrible figures of the cosmopolitan street life of that town (Collignon; *Hist. de sculpt. gr.* II p. 568 fig. 294. *Athen. Mitt.* X 1885 pls. X-XII. *Photogr. Giraudon* No. 76. *Michaëlis*, Arch. Jahrb. XII 1897 p. 49 seqq. Cf. the Myrina fisherman, Pottier and S. Reinach: *Nécropole de Myrina* pl. XLVII 4 and the weird cripples of the Roman

period in bronze and ivory, Papers of the British School at Rome IV 1907 p. 179 seqq.).

2. Tillæg til Billedtavler pl. XVIII. Collections Lambros et Dattari, Vente Hôtel Drouot, Paris, 17-19 juin 1912, p. 51 No. 439 and pl. LIV. Fr. Poulsen, *Græske Originalskulpt.* p. 27.

Br. 16. (I. N. 2755). *Negro boy. Statuette.*

H. 0.05. Some fingers of the left hand broken off. The lips damaged. Bought in 1925 at the Castiglioni sale in Amsterdam.

A little negro boy has fallen asleep, squatting, his left hand on the ground, the right lying on the raised knee against which his forehead is resting. The eyes are closed and his weariness is splendidly characterized.

The modelling is rather summary but the characterization is so consummate that it is justifiable to regard this little bronze as a Hellenistic original, like Br. 1 and 15. The figure, the sorrowing or sleeping negro boy squatting on the ground, is often seen on gems but also occurs in other "Kleinkunst". Cf. G. Lippold: *Gemmen und Kameen* pl. 66,5. Grace Hadley Beardsley: *The Negro in Greek and Roman Civilization* (1929) p. 92 seqq. The bronze in Beardsley p. 94 No. 208, of the same motive as our figure, has been acquired for Berlin. Cf. Reinach: *Rép. Stat.* III 158 and for the negro type the small bronze at Cortona, Arndt-Amelung 1975 right. On the motive see Arndt-Amelung 4085 and 4561.

2. Tillæg til Billedtavler pl. XVII. Arndt-Amelung 4753 (Fr. Poulsen).

Br. 17. (I. N. 2796). *Bust of a young satyr with a wine skin.*

H. 0.08. Acquired 1930 of a ship captain who had bought it at Carthage.

Below the bust is contained in a calyx, four large palm-like leaves, out of which rises the upper part of a young satyr with unruly hair and wrinkled brow. With both hands he has slung a wine skin on his back and the inclined position of the head suggests that he has tasted its contents and is a little unsteady. It is excellent Roman work.

The motive of a satyr with a sacrificial animal or a wine skin on his back is to be seen in marble statues (e.g. a figure in Madrid, Arndt-Amelung 1570-71; R. Ricard: *Marbres antiques du Musée du Prado* pl. XVI) and decorative marble

sculpture such as table legs or the like (Beschreibung der ant. Skulpturen von Berlin 1074; Koeppen und Breuer: Geschichte des Möbels p. 202 fig. 288; Pergamon VII 2 p. 353 No. 448). Related bronzes are in the British Museum (Case 53 No. 810 and Case 27 Nos. 1390-92) and were in private ownership (Auktion Helbing: Kunstbesitz eines nord-deutschen Sammlers, München 22-2-1910 No. 631). Our figure may have served as a lamp or candelabrum foot like the beautiful Alexandrian bronze, a bust of Heracles, Oest. Jahresh. XV, 1912, p. 76.

2. Tillæg til Billedtavler pl. XVII. Arndt-Amelung 4752 left. (Fr. Poulsen).

Br. 18. (I. N. 2828). *Actor as Silen*. Statuette.

H. 0.135. The arms missing, otherwise in excellent state of preservation. Acquired in 1938 from Paris; formerly in the Durighello collection and therefore probably found in Syria.

This is an actor, wearing the skin coat and trousers of Papposilenus and with a cloak arranged scarf-wise about the waist and left shoulder. The long-bearded mask with its bald pate, the enormous brows and the broad, animal-like nose is not a true mask in the proper sense but evidently in the form of an entire helmet to cover the head and all the front of the neck.

Nevertheless the actor contrives to perform a curious lateral turn of the head, at the same time arching his back and sinking slightly at hips and knees.

In the Villa Albani, Rome, there are three marble figures of similarly clad papposileni; on two of them, however, the heads are modern and on the third the entire front of the mask is new (Arndt-Amelung 4023-24 and 4133). The shape of the mask itself and the type of beard on our figure conform with masks of the New Comedy (see e.g. the well-known marble relief at Naples, the old gentleman on the extreme left, Marg. Bieber: The History of the Greek and Roman Theatre p. 168 fig. 225; cf. l. c. fig. 254).

The papposilen or silenopappus, the father and leader of the satyrs is a figure in the satyr plays, but in the vase paintings of the Classical period he is not shown in the goatskin costume, his whole body being covered with hair (Roschers Lexikon s. v. Satyros p. 471 fig. 7. Cf. Marg. Bieber l. c. p. 18 seq.). This "uniform", which derives from

the ordinary loin-cloth of goatskin worn by the satyrs, seems to have been used first in Hellenistic art.

This bronze is excellent in its workmanship and characteristics and seems to belong to the early Roman Empire.

2. Tillæg til Billedtavler pl. XVIII. Catalogue Vente Durighello-Buisset, Hôtel Drouot, 17th-19th May 1911, No. 326 and pl. 15. Arndt-Amelung 4754-55 (Fr. Poulsen).

Br. 19. (I. N. 2834). *Archaic bronze figure*.

H. 0.07, L. 0.082. Solid casting. The right forearm broken off, otherwise in good condition. Acquired from a Danish owner, the provenance being given as Athens. Deposited in 1947, by the Ny Carlsberg Foundation.

This recumbent female figure must have adorned the edge of a bronze tripod or cauldron; ornamented bronzes of this kind have been found in temples and graves. Such figures usually recline on the left elbow and have the right arm free, as would be the case with the reposing guests at banquets. On our figure things are reserved, no doubt for decorative purposes—contrast effects among the recumbent figures of a cauldron.

This young chiton-clad woman has spiral frontal and shoulder curls and compact hair at the back. The style indicates Peloponnesus but not any particular school. In spite of its rigidity there is a good deal of charm about the figure.

Gjødese, Meddelelser V, 1948 p. 8 seqq.

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